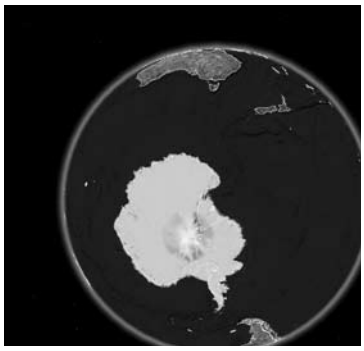

ANTARCTIC LANDSCAPES
IN THE SOUVENIR AND JEWELLERY

A thesis submitted in fulfilment
for the requirements for
the degree of Doctor of Philosophy

Kirsten Haydon

Master of Arts by Research – RMIT University
Bachelor of Fine Arts – RMIT University

School of Art

To RMIT Higher Degrees
For Exegesis and Appropriate Durable Record

Declaration

I hereby declare that the combined exegesis and appropriate durable record for the work entitled *Antarctic landscapes in the souvenir and jewellery*, as submitted on 25 August 2008 for the qualification of Doctor of Philosophy, represents the work of myself, except where due acknowledgement has been made in the documentation.

The work entitled *Antarctic landscapes in the souvenir and jewellery* has not been submitted, either in whole or in part, for any other academic award. The combined exegesis and appropriate durable record represents the work undertaken during the period of candidature from February 2004 - August 2008, being both full-time and part-time by research.

Kirsten Haydon

Date

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My family for their continuous love and support

ABSTRACT

Antarctic landscapes in the souvenir and jewellery

Experience of Antarctica is unique and overwhelming and the phenomenon of the landscape and knowledge of its history continues to inspire artists and writers. Since Antarctica's discovery and exploration both before and during the Heroic Age; explorers, expeditioners, artists and writers have attempted to record and visualise Antarctica. In1982 international Antarctic programmes started to assist artists to travel to Antarctica with the intention of providing perceptive interpretations no longer attached to science or exploration. This practice-led research is the first project where a jeweller has explored and interpreted a personal experience of Antarctica to produce souvenir and jewellery objects. These objects reveal new interpretations of Antarctica that engage with the viewer through the recognisable personal jewellery and souvenir object.

This research has produced new contemporary souvenir and jewellery objects by interpreting both personal photographs and re-examining the historic stories, photographs and representations of Antarctica. The bibliographic investigations of historical jewellery and souvenirs provided specific examples of historical personal mementos that are now displayed in museums. This research analyses the meaning of historical examples of souvenirs and jewellery and examines the way in which photography has been manipulated and used on hard media. Through this analysis and examination of historical examples the research focuses on studio-based experimentation with enamelling and contemporary technologies to establish the links enamelling has had with micromosaics and miniature painting. This practice-led research investigates new and innovative ways to interpret these historical techniques and draw on the notion of the souvenir.

Thinking through the processes used in this research and retelling the personal experience of Antarctica, contemporary technologies are used to reimagine historical examples of tourist jewellery and personal souvenirs presenting a further understanding of Antarctica's significance both culturally and environmentally. The research not only provides an addition to the diverse range of interpretations of Antarctica it also explores the area of enamelling in contemporary jewellery and object making by contributing to the current revival of the tradition both locally and internationally. This research offers new experiences and knowledge through the investigation, experimentation, manufacture and installation of enamelled objects.

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25 August 2008

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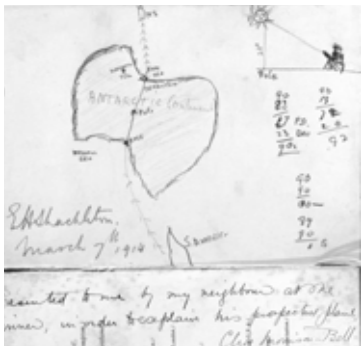


Chapter 1

INTRODUCTION

1.1 Introduction

This research project sets out to discover if an experience of Antarctica, specifically mine, could be interpreted through the creation of souvenirs and jewellery. Although Antarctica is considered to be a very remote place it has a long and significant history of science and exploration and most recently has become the destination for tourism. However, unlike most tourist destinations Antarctica has not been memorialised through jewellery and souvenirs in the way of historic tourist locations in the world. Throughout Antarctica's history explorers have painted images and more recently documented it through photography. Whalers and fishermen have made their own representations of this isolated and uninhabited continent, however none of these match the proliferation of souvenirs that have been produced to provide memories and reminders of Europe for example during the times of the Grand Tour or the commonly available souvenirs of popular resorts, sites and locations today.

My intention was to investigate and portray Antarctica through my own and others' personal experiences, through historical examples of jewellery and souvenirs and through experimentation in the studio-based manufacture of new jewellery and souvenirs. The objects produced through this research would reference the valued jewellery and souvenirs now displayed in museums as historical artefacts which were once personal mementos. I was particularly interested in the potential of these objects to represent personal narratives and experiences of the past. In this research project I have explored some of the ways in which I can make objects, specifically jewellery and souvenirs that draw on this rich heritage to present Antarctica in an innovative way.

Antarctica is often regarded as a pristine yet harsh environment, home to extraordinary wildlife and the domain of scientists. Due to its remoteness projects that are supported by international Antarctic programmes are predominantly science-based and as a result artistic research in Antarctica is limited each year to the few successful applicants on programmes like 'Artists to Antarctica'.[1] Programmes such as this give artists an opportunity to think about and represent Antarctica in alternative ways through their analysis of the location and the dissemination of works[2] that represent not only personal experiences but also awareness of current issues, such as tourism and global warming.

Since the 1980s international Antarctic programmes have incorporated residencies for artists to go Antarctica to document it in individual ways and create work inspired by its uniqueness. This continues a tradition long associated with all exploration and travel and originated in the need to visually record new discoveries and achievements by early explorers. Artists were frequently taken along on these voyages of discovery to record new landscapes and their flora and fauna. Contemporary artists who have taken part in the modern voyages of discovery provided by the Antarctic programmes include writers, poets, photographers, printmakers, fashion designers, textile artists, composers, video

1 A joint programme supported by Antarctic New Zealand and Creative New Zealand sends two arts projects a year to Antarctica.

2 The artists on these programmes are not only visual artists and the result can be exhibition, publication, film, music scores lectures and performances.

artists, filmmakers, graphic designers, illustrators and ceramicists. However, until I was successful in my application for a place on the 2004 Artists to Antarctica programme, no jeweller had previously been selected for any Antarctic programme.[3] Artists on the programmes are no longer required to document the expedition itself and are allowed great freedom in what they choose to engage with, my particular fascination was the experience of being there. This research project explores the use of innovative fabrication and enamelling processes to create my personal interpretations of Antarctica.

My main research questions are:

How can my experiences of the Antarctic landscape be reinterpreted for the creation of souvenirs and jewellery?

In what ways can I use contemporary technologies to reinterpret historic processes to be used in the construction of jewellery and souvenir?

Since visiting Antarctica in 2004 I have concentrated on experimental works using enamel and image application to produce studio-based works and exhibition installations, while concurrently considering the theoretical aspects that underpin the research and are reflected in the objects. My research has included investigation into the meaning of historical examples of souvenirs and jewellery; examination of the ways in which photography has been manipulated and used in souvenirs and on hard media (including enamel); experimentation with the technique of enamelling and its connections to micromosaics and miniature painting and review of the literature of exploration and representation of Antarctica.

This exegesis illuminates the research project by documenting the findings of both the theoretical research and the field and studio-based investigations that I have undertaken. By combining the historical and conceptual basis of the project with the fabrication and innovations that occurred during my research, I demonstrate how I have achieved the outcomes included in the final works, exhibitions and critical reviews over the past five years.

I began my investigation through an examination of the souvenir and its relationship to jewellery. I used bibliographic research to locate relevant historical examples of the different types of souvenirs in existence, which subsequently provided a framework for the type of objects that this project relates to—predominantly crafted souvenirs of people, places and events from the eighteenth and nineteenth century. My research did not include any kind of examination of the mass-produced or kitsch souvenirs to be found in visitors' centres, commercial outlets or tourist shops.

3 Linda Herrick, 'Mixed-Media Group Takes Antarctic Refresher', *The New Zealand Herald,* 18 August 2004.

A particular focus of this research is the relationship of photography to the nineteenth century souvenir, the manner in which photography changed the way the world was seen and the ways it evolved with increased tourism. The photograph as a souvenir of a place became the most common example of souvenir this is probably so still today. I discuss the early developments in photography and its application on hard medias including enamel and coloured photographic postcards, along with the manipulation of the photographic image in composite and painted photographs. I especially refer to the sublime works of contemporary jeweller Bettina Speckner and the renowned photographer of Antarctica, Frank Hurley to illustrate these concepts.

The history of Antarctica was important to my understanding of the place and I have concentrated on the impact of exploration and science through which Antarctic art developed and continues to be informed. The early representational drawings of the region surrounding Antarctica by William Hodges and Georg Forster and the later drawings, books, expedition newspapers, photographs and films by individuals like Edward Wilson, George Marston, Herbert Ponting and Frank Hurley were influential. Many contemporary artists, such as Anne Noble and Jan Senbergs are familiar with these historic representations and when combined with their own personal interpretations they are no longer documenting the expeditions in Antarctica, they are making their own innovative evaluations.

Although my bibliographic investigations of Antarctica gave me plenty of information and facts, as an artist I am convinced that had I not stood inside the hut of Scott or travelled in the back of a Hägglund, this project could not have been achieved. The actual experience of being in Antarctica produced the unexplainable difference and significance of place that inspired me and I intuitively instilled this in the objects I subsequently made. Drawing from my own personal experiences of Antarctica, recorded through photographs of the journey I took, was instrumental to this project. My understanding of the Antarctic environment through my contact and engagement with it deeply changed the way I interpreted it in this project and my experience and photographs liberated me from didactic illustrations and historical renderings encountered in many contemporary accounts. The cultural theorist, Yi Fu Tuan describes the experience of the explorer as: 'the longing to be taken out of oneself and ones habitual world into something vast, overpowering and indifferent'.[4] This statement resonates with my experience of an artist going to Antarctica.

The experience of actually 'being there' gave me great insight into Antarctica and changed my approach to the project and my subsequent experimentation, design and manufacture of objects. In the chapter where I give an account of my idea development I describe the conceptual basis for the experimentation and design of individual works and the resolution and development of several works. By referring to specific works I have made and the personal experience

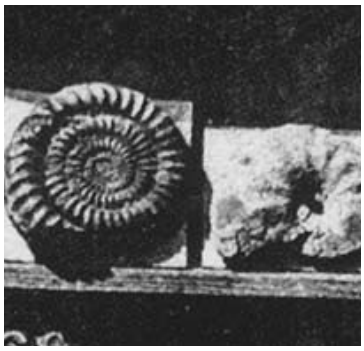
4 Yi Fu Tuan, 'Desert and Ice: Ambivalent Aesthetics', in Salim Kemal and Ivan Gaskell, *Landscape, Natural Beauty, and the Arts* (Cambridge: Cambridge University Press, 1993) p. 155.

and historical examples that informed the design, I also outline the difficulties I had initially of using my photographs directly in the objects. This changed my approach in the studio, producing new and unexpected results through the amalgamation of idea development, design and experimentation carried out during the research.

My idea development combined with my exploration of the techniques used in the historical souvenir and jewellery objects that link to this research project. Along with my experimentation with enamelling these investigations have allowed me to fully explore my second research question. The major medium I have used in this research is enamelling and so I have outlined its developments and fundamental principles which are illustrated through historical examples. I discuss its connections with the micromosaic and painted ivory and enamel miniatures and the ways in which I have applied contemporary technologies to these historical concepts to produce innovative works that draw on the notions of the historical souvenir.

Finally I summarise the outcomes of my research that was realised as installations in public spaces, and how these installations of jewellery and object-based works reflect my conceptual concerns in the presentation to and engagement with the public. These installations include, *Reflections of ice,* in the *Cicely & Colin Rigg Contemporary Design Award* (2006) at the National Gallery of Victoria; *room with a view* (2006) in the Tait Electronics Antarctica Gallery at the Christchurch Art Gallery and *on the shelf* (2007) at Gallery Funaki, Melbourne.

In conclusion, this research project is an important addition, both locally and internationally, to the tradition of the souvenir. An artist specialising in jewellery, object-making and enamelling has not previously explored Antarctica. My new and experimental applications and installations have been tested and the knowledge disseminated through installations and exhibitions of physical objects in public spaces and galleries. Specifically this project has produced new experiences and knowledge in the area of studio-based construction of jewellery and souvenir and interpretations of Antarctica.



Chapter 2

THE SOUVENIR
&
JEWELLERY BACKGROUND

2.1 What is souvenir? What is the relationship between the souvenir and jewellery?

> The souvenir is not simply an object appearing out of context, an object from the past incongruously surviving in the present; rather, its function is to envelop the present within the past. Souvenirs are magical objects because of this transformation.[1]

The souvenir is an object that can evoke a memory, be it of a person, an event or a place, which can encompass a range of nostalgic objects including mementos, memorabilia and postcards. The souvenir tends to be kept by the person who collected it but it may also be passed on as an heirloom, given away, sold, or even be found in a museum. The souvenirs that I am interested in relation to this project began as souvenir objects that now have a cultural significance. They are important objects and examples can be found in public institutions or private collections providing, not only a physical record of a person, an event or a place at a particular time, but also a record of artefacts made by artists and craftspeople.

Currently in our society of mass-production and consumption, the souvenir in tourist shops may be perceived of as dinky or kitsch. The type of souvenir I refer to is not the mass-produced souvenir of today, I am more interested in the origins of souvenir and what it stood for before the mass-production of souvenirs became commonplace and universal.

The objects I make are unique and draw on the idea of the souvenir as an object that evokes a memory. This type of souvenir encompasses the objects made for this research.

Unlike the souvenir, the jewellery objects I refer to are personal and can be worn on the body. In this way jewellery can convey participation in a shared ritual, belief or experience; it can be an amulet; it can mark status and wealth, or associations can be made with materials or stylistic qualities. The types of jewellery that I have concentrated on in this research are those used as reminders or aide-memoirs to act as souvenirs. For example, in the eighteenth and nineteenth centuries, jewellery made for tourists was a souvenir to remind the traveller of a place or journey. Alongside jewellery as a reminder of place there was mourning jewellery and reliquaries, made and used since the Middle Ages as reminders of persons.

The kinds of souvenir and jewellery I am interested in for this project are objects that are natural, crafted and photographic and reminders of a person, an event or a place. I discuss various examples of these types of souvenirs and jewellery that I have selected from my investigations, as well as historical objects that have informed my research by way of technique, idea, or meaning.

1 Susan Stewart, *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection* (Baltimore: Johns Hopkins University Press, 1984) p. 151.

2.2 The souvenir of a person; relic, mourning and remembrance

The influence of mourning and remembrance jewellery can be seen in some of my earlier work and these early references were the bases of this research project. In previous work I was concerned with making objects that encouraged narratives and remembrance in the community. Between 1999 and 2002 I worked with the stories of my grandfather and I used his war souvenirs to create the works exhibited in *poppy's poppies* (2000-2001) and *in the drawer* (2002-2005) **[Fig. 1]**.

Fig. 1
in the drawer (detail) 2004
Kirsten Haydon
Auckland Museum

poppy's poppies **[Fig. 2]** was installed in the Hall of Memories of the Auckland War Memorial Museum as a part of a larger exhibition *The Art of Remembrance* (2001). The 'remembrance' poppy is a motif for mourning on a national scale in New Zealand and could be compared to Victorian mourning jewellery. In addition to making red poppies of silver and enamel I also cast sprigs of rosemary in silver, memorialising the sprigs worn with war medals in Australia on ANZAC day. The enamelled poppies and silver rosemary sprigs commemorate a time in history for Australia and New Zealand, they are also historical symbols of remembrance.

Fig. 2
poppy's poppies (detail) 2001
The Art of Remembrance
Kirsten Haydon
Auckland Museum

Remembrance has been a recurring theme within the history and practice of gold and silversmithing. For example, the relic of a person, a memento or an object made specifically as a reminder of a person is a type of souvenir. Objects have been made throughout history as reminders, often incorporating natural, finely crafted or photographic elements. This kind of object can be used as a souvenir and Susan Stewart describes it thus: 'The physical relic, the souvenir of the dead which is the mere material remains of what had possessed human significance'.[2] This physical relic could be a natural souvenir of a person, for example a lock of hair, a fingernail, or a bone.

During the Middle Ages such relics were highly revered and crafted reliquaries for example were used to house the physical remains of saints. Enamelled caskets were made to hold the relics of Thomas Becket, the Archbishop of Canterbury who was murdered by the knights of Henry II in 1170. Becket's tomb became a place of pilgrimage within days of his death[3] and his remains were kept in these elaborate caskets **[Fig. 3]**.

Mourning jewellery, worn on the body between the sixteenth and twentieth centuries, are objects that function in similar ways to relics. Rings inscribed with *memento mori*, meaning, 'remember that you are mortal' and 'remember you will die' were some of the earliest forms of mourning jewellery. These early mourning rings were made to commemorate a death and were distributed at funerals as an inheritance. This custom of wearing mourning jewellery became a part of the mourning tradition and often incorporated locks of hair from the deceased. Following the execution of King Charles I in 1649 for example, loyal royalist followers wore jewellery **[Fig. 4]** in his memory which included portraits of him and locks of his hair (relics).

2 Stewart, *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection* p. 140.
3 Thomas Becket was canonised in 1173 and his shrine in Canterbury was one of the most famous in the Christian world.

Fig. 3
The Becket Casket 1180-1190
Gilt copper enamel and wood
Limoges, France
© Victoria and Albert Museum, London

Fig. 4
Memorial Ring commemorating Charles I 1650
Gold, diamond, enamel
England
© Trustees of the British Museum

Mourning jewellery continued in its various forms most often using black enamel and holding locks of hair. Mourning in the eighteenth century was a respected ritual and brooches, bracelets and rings **[Fig. 5]** were often made with a bezel set slab of crystal or a coloured gem, with or without hair inside. The rings would be inscribed with the name of the deceased and the date they died. The use of enamel indicated the marital status or age of the deceased with white enamel **[Fig. 5]** for the young and unmarried, and black enamel for the married.[4]

4 Diana Scarisbrick, *Rings: Jewelry of Power, Love and Loyalty* (London; New York: Thames & Hudson, 2007). p. 172.

Fig. 5
Rings c.1785
Left to right: Gold and enamel,
Gold set with a painted sepia miniature set under crystal
Enamelled gold and woven hair under a rock crystal panel
England

Hairworkers[5] prospered at this time making commemorative ornaments to be incorporated in jewellery and objects. Often these depicted landscapes with the tomb of a loved one **[Fig. 6]**. The willow tree became a motif in cemetery scenes due to its sixteenth-century role as a symbol of grief for unrequited love or expressing the loss of a mate.[6] This repeated use of the willow tree in mourning jewellery has led to it being associated with grief and mourning.

5 Hairwork was an art during the eighteenth and nineteenth centuries. Both hairworkers and amateurs made objects including plaques that could be incorporated into jewellery. Alexanna Speight wrote *The Lock of Hair,* on the art of Hairwork in 1872.

6 Shirley Bury, *An Introduction to Victorian Sentimental Jewellery* (Victoria and Albert Museum, 1985). p. 40.

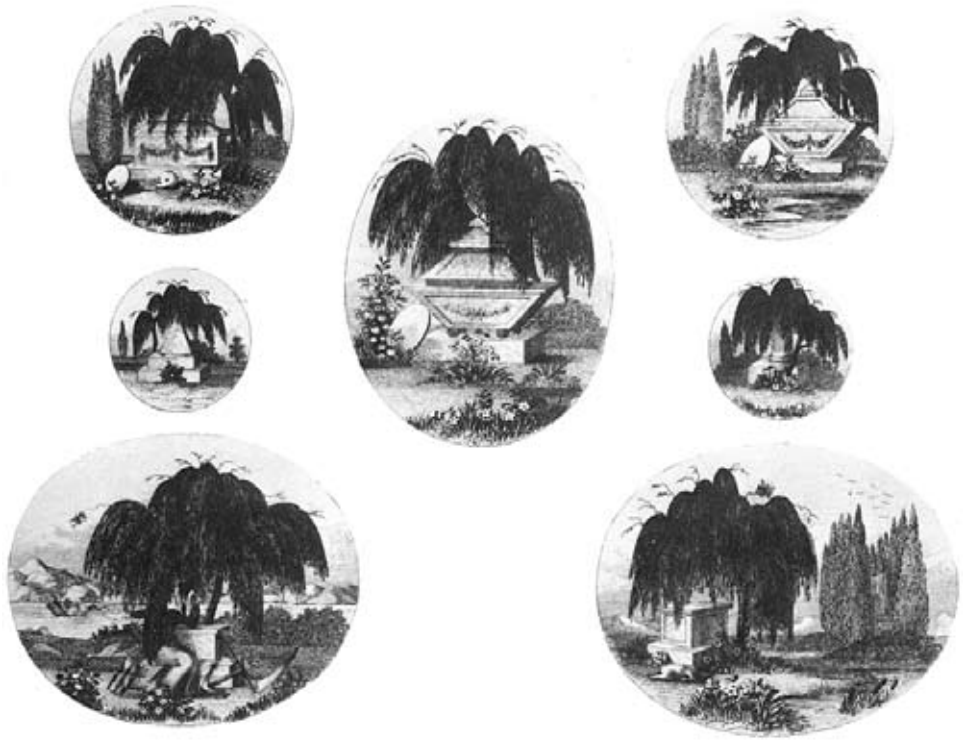


Fig. 6
Plate from an unidentified hairworkers catalogue c.1840
(Image: Bury, p. 26)

2.3 The natural souvenir

A 'natural' souvenir could be a 'collected' object such as a piece of wood, a fossil, a stone or a shell that acts as a souvenir once it is removed from its original location. As well as existing on its own it has also been the practice throughout history to group these objects with other natural souvenirs found in the same or different locations. This grouping of specimens from the natural world was popular in the early nineteenth century for science, industry and leisure purposes. There was an increasing awareness of nature at this time and objects that represented it were being collected and brought into the home, including but not limited to: rocks, shells and butterflies. Louis Daguerre's photographic image, *Arrangement of Fossil Shells* **[Fig. 7]** is the earliest of its type, illustrating a collection of natural souvenirs and becoming a souvenir in its own right.

Fig. 7
Arrangement of Fossil Shells 1837-1839
Louis Daguerre
Daguerreotype (see chapter 2 page 31)
(Image: Armstrong, p. 97, photograph Cathy Carver)

2.4 The natural crafted souvenir

Specimens and materials collected from nature were also turned into jewellery and crafted objects and became souvenirs of the natural world. A necklace that was made in England of humming bird heads is an example of 'novelty' jewellery that used exotic materials and in this case treated that material, the humming bird, like a trophy. This morbid use of the humming bird involved removing the feathers from the birds' heads and attaching them to gold mounts for use in jewellery.[7]

The *Necklace of humming birds' heads* **[Fig. 8]** is a significant example of an attitude that existed towards nature at that time. It indicates the interest in the collection of objects from nature but not the consequences. The necklace depicts the bird on a shield as a trophy and to my way of thinking, trivialises the bird.

Fig. 8
Necklace of humming birds' heads c.1865-70
Harry Emanuel of Bond Street
England
Photograph K. Haydon, courtesy Trustees of the British Museum

7 Harry Emanuel took out a patent for the use of hummingbirds' heads in 1865. Hugh Tait, *Seven Thousand Years of Jewellery* (London: Published for the Trustees of the British Museum by British Museum Publications, 1986) p. 188.

At the time it was made, *Necklace of humming birds' heads* was an example of novelty jewellery but in the present it represents mourning or loss of nature due to the affect of humankind and industry on the natural world. My necklace, *ice tour* **[Fig. 9]**, includes scenes of Antarctica and one penguin. I used a similar arrangement to that used for *Necklace of humming birds' heads* but my ideas and use of materials relate to a different time and attitude to the environment.

Fig. 9
ice tour 2006
Kirsten Haydon
Enamel, silver, oxidised silver

2.5 The crafted souvenir and jewellery for the tourist

> The invention of the steam-engine permitted cheaper and more comfortable travel, gratifying the romantic tourist's formidable appetite for ancient ruins and creating a healthy demand for souvenirs which the local jeweller gladly played his part in satisfying.[8]

Crafted souvenirs of the Victorian era (1837-1901) and before included decorated boxes, delicate fans, chairs and furniture with painted landscapes. Jewellery was another type of crafted souvenir that was popular in the late eighteenth century. By the early nineteenth century the new middle class was travelling increasingly within the British Isles and Europe. In England they started going to the seaside for holidays, where they would comb the beaches for agates (semi precious stones), that they later had made into souvenir jewellery. Scotland was also a popular destination for tourists and jewellers made souvenirs with stones collected from the hills and streams there.[9]

In the eighteenth and nineteenth centuries the Grand Tour was undertaken by an educated class of predominantly English gentlemen who travelled across Europe in search of great monuments and antiquities. Grand Tourists would return home with cultural objects that included books, pictures and sculpture. With better transport available in the early nineteenth century, travel and tourism become more accessible to a larger part of the population. This increase in people travelling for education and leisure also increased the market for crafted souvenir objects depicting tourist sites.

The necklace and bracelet in tourist jewellery was regularly made up from individual components depicting scenes or views such as popular cities and historic sites. Each of the individual components illustrated intricate craftsmanship which were then assembled to form one piece. In the case of enamelled jewellery and those incorporating micromosaics it was a technical necessity to work in this way. An example of intricate enamelling is early nineteenth century Swiss enamel work that was made specifically for the tourist trade. These works incorporated miniature painting with enamel and the subjects included lake and mountain landscapes as well as the Swiss people themselves. The necklace in **[Fig. 10]** depicts miniatures of women wearing traditional costumes of the locality.[10]

> If she were lucky she might also be given a small Wedgwood ring set with a border of cut-steels, a locket, a cross and on her eventual honeymoon perhaps souvenir jewellery from Rome, Naples or Florence.[11]

Glass micromosaics were the most iconic form of crafted souvenir incorporated into jewellery and objects and produced in large quantities for the rapidly expanding tourist market. A gold *Roman Mosaic Bracelet* contains detailed views or vistas of Rome in the style of *Vedute di Roma*[12] **[Fig. 11]**. Micromosaic jewellery often depicted landscape, a popular theme at the time and examples of landscapes also appeared on functional objects including buttons, furniture and boxes.

8 Peter Hinks, *Nineteenth Century Jewellery,* Faber Collectors Library (London: Faber, 1975) p. 15.

9 'Scottish agate' or 'Scottish pebble' jewellery often incorporated the name of the place it commemorated. Ginny Redington Dawes and Corinne Davidov, *Victorian Jewelry: Unexplored Treasures* (New York: Abbeville Press Publishers, 1991) p. 79.

10 Victoria and Albert Museum, 'Search the Collections', March 2004-August 2008, *<http://images.vam.ac.uk/indexplus/page/Home.html>.*

11 Nancy Armstrong, *Victorian Jewelry* (London: Studio Vista, 1976) p. 18.

12 The Italian artists Giovanni Paolo Pannini (1691-1765), who painted, and Giovanni Battista Pinaesi (1720-1778) who etched and engraved, views of Rome, were both influential artists of this genre.

Fig. 10
Necklace c.1835
Enamelled gold
Switzerland
© Victoria and Albert Museum, London

Fig. 11
Roman Mosaic Bracelet c.1830
Gold, micromosaic, aventurine
Rome
(Image: Bennett, p. 95)

This process of making separate components to later be assembled has been an influence on my own work where due to technical aspects and the nature of the narrative scenes it has also been necessary for me to work this way. I have made separate components that describe my memories of Antarctica or depict the surface and detail of the icescape. Each component has been considered and used in a narrative format. The brooch for example depicts one scene from the landscape and in the form of the necklace it provides multiple views or textures or elements of the experience of the landscape. The separate pieces are then considered as a whole together before they are assembled in a final arrangement. In *ice shapes* **[Fig. 12]** I have drawn on the notions of the ways that the micromosaic can depict landscape.

Fig. 12
ice shapes 2006
Kirsten Haydon
Enamel, silver, reflector beads
Collection Antarctica New Zealand

2.6 The souvenir of event

> Within the development of culture under an exchange economy, the search for the authentic experience and, correlatively, the search for authentic object become critical.[13]

Souvenirs can be used to substantiate an experience, and can be an object or fragment acquired (purchased, traded, taken) at the time of an event or experience. This has lead to the production of commemorative souvenirs of events and additionally tourist souvenirs of historic and natural locations.

The commemorative souvenir exists as a reminder of an important event. One such event was the Great Exhibition (1851) in the Crystal Palace in Hyde Park. The first exposition of its kind, this enormous exhibition was a trade fair on a grand scale and celebrated progress in technology, manufacturing, design and the fine and decorative arts.[14] Various manufacturers and printers at the time recognised a potential market and produced ceramics, stationery, publications, prints and models as souvenirs of the event. These souvenirs themselves represented innovations in manufacturing at the time of the industrial revolution. *Lid* made by T.J. & J. Mayer for Crosse & Blackwell's potted meats **[Fig. 13]** uses inks invented in 1840[15] that made it possible to print on to ceramic and enamel.

Fig. 13
Lid 1851
Thomas, Joseph and John Mayer of Dale Hall Pottery
Earthenware, transfer-printed
Burslem, England
© Victoria and Albert Museum, London

13 Stewart, *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection* p. 133.

14 Robert Wilson, *Great Exhibitions: The World Fairs 1851-1937* (Melbourne: Council of Trustees of the National Gallery of Victoria, 2007).

15 The image of The Great Exhibition was made by engraving printing-plates to transfer single colours to a ceramic tissue paper that was then transferred on to the unglazed earthenware. Between colours the inks would dry for twenty four hours the last being black, as this defined the image which was then fired in a kiln. Victoria and Albert Museum. 'Search the Collections.' Victoria and Albert Museum. March 2004-August 2008. *<http://images.vam.ac.uk/indexplus/page/Home.html>*.

2.7 The photographic souvenir

The invention of photography in the mid nineteenth century (1839) allowed a mechanical method of creating an instant impression. The photograph was considered to be an accurate representation of the world that was both reproducible and economic and so it became a convenient souvenir in itself. Rapidly everything could be captured from the world through the camera into the photograph, creating souvenirs of everything from a person to an event or a place.

The earliest photographs were also made into jewellery objects. The photograph produced a true likeness and in some instances replaced the miniature painted portraits that had previously been incorporated in jewellery. This jewellery was worn as a keepsake for loved ones and mourning jewellery of the deceased. Photographs were put into lockets and memorial objects such as small boxes, cases and frames that jewellers had made.

Photography provided a new medium in which a facsimile of a person could be created. The photograph could now be combined with hair **[Fig. 14]** and incorporated into sentimental and memorial jewellery objects which were common until around the beginning of the twentieth century and the death of Queen Victoria (1901).

Fig. 14
Tintype c.1855
Silver locket, tintype portrait of man, human hair
(Image: Batchen, p. 66)

The camera was also a device that could be used by tourists to capture a representative image of the sites they visited. As well as taking photos themselves while on holiday tourists were also able to purchase images at certain sites. This type of photograph (usually of a view or a monument) was called the postcard.

Another popular medium for the photograph was the miniature book which provided multiple images of cities and places. Fine examples of miniature books depicted admired sites and became popular souvenirs of the time. The *Bijou series* **[Fig. 15]** were books of engravings, which depicted cities of Europe. After the invention of photography miniature books used photographs in place

of engravings as they became more popular. These photographs were also incorporated into miniature books with enamelled or elaborate metal covers. A group of metal lockets **[Fig. 16]** of various shapes from the early twentieth century contained bound albums of photographs arranged as folding panoramas of popular cities.[16] This was a fashionable way, at the time, to bring home memories of tourist attractions and special public occasions.

Fig. 15
Bijou series c.1850
Rock brothers & Payne, London
Photograph S. Adams
(Image: Bromer and Edison, p. 178)

Fig. 16
Souvenir Albums c.1890-1910
(Image: Bromer and Edison, p. 180)

[16] Anne Bromer and Julian I. Edison, *Miniature Books: 4,000 Years of Tiny Treasures* (New York: Abrams in association with Grolier Club, 2007) pp. 178-83.

Tourist photographs were taken for leisure and they were kept initially because they were important to those who collected them. Now these same photographs have the potential to provide a record of significant places at a particular moment in time. By comparing tourist photographs and postcards from the Parthenon in the 1850s with the site today it can be seen that it has been rebuilt in many areas. Early tourist images provide a photographic record of sites prior to major development and mass tourism. In the case of the natural world for example, glaciers, it is possible to see how far they have receded in recent years.

2.8 The souvenir of landscape

Souvenirs often depicted landscape and these depictions of the landscape in tourist jewellery have been a catalyst for this research project. Souvenirs were ways to communicate with friends and family the tourist's memories of large unfamiliar landscapes, monuments and exotic cities. These kinds of representations inspired me to make works including contemporary jewellery that depict the overwhelming landscape of the Antarctic. I use the term 'contemporary jewellery' here as a reference to the art critic Maribel Königer who recently wrote an essay where she asks 'what actually is contemporary jewellery?' She goes onto explain that contemporary jewellery is not part of the commercial jewellery industry, and that old jewellery provides the conceptual basis for new ideas.

> Terms such as 'auteur jewellery', 'concept jewellery', 'autonomous jewellery' or 'New jewellery' are not aimed at differentiation from 'old' jewellery, whose traditions are often fecund even in the 'New' jewellery. On a contrary, what is reflected there is the attempt to detach oneself through terminology from the products of the commercial jewellery industry that reproduces clichés.[17]

Contemporary jewellery continues to reference earlier jewellery and so as jewellers, we continue to look back in order to move forward. In 2003 I made a work called *Projections* **[Fig. 17]** based on the idea of jewellery as a diary[18] and a receptacle for collecting and keeping individual memories. After some experimentation and deliberation I began working with images from journeys I had made between New Zealand and Australia and photographed with my 'new' digital camera.

I used a selection of still images in a series to create a necklace that referenced the lanternslide, an outdated photographic medium. When I look at this work now I can see the influence that tourist jewellery had on me, specifically the necklaces with landscape scenes that appeared in micromosaics and the painted enamels of the eighteenth and nineteenth centuries.

17 Maribel Königer in Florian Hufnagl et al., *The Fat Booty of Madness*, (Stuttgart: Arnoldsche, 2008) p. 33.

18 *A life in the day of…*, Otto Künzli masterclass, at Sydney College of the Arts.

Fig. 17
Projections 2003
Kirsten Haydon
Sterling silver, glass, photographic transparency, fabric tape

The first group I made that is part of this current research project is *Number128 N.Z Scenic Cameos* **[Fig. 18]**. This group of works is derived from a series of images from Christmas cards of the early twentieth century depicting idyllic scenes of New Zealand. The brooches had titles that included *Botanical*, *Cascade*, *Grandeur*, *Pastoral* and *Scenic Gem*. Through making this group of cameos I came to the realisation that I was depicting landscapes in souvenir and jewellery and while the brooches depict New Zealand and not Antarctica, they were the first works to be fabricated as part of my current research *Antarctic landscapes in the souvenir and jewellery*. These initial experimentations tested concepts that included the idea of mourning, the loss of landscape and the use of contemporary technologies to draw on historical processes.

Fig. 18
Number128 N.Z Scenic Cameos 2004
Kirsten Haydon
Sterling silver, acrylic, photographic transparency, steel
Te papa Tongarewa, Museum of New Zealand

Chapter 3

THE RELATIONSHIP OF PHOTOGRAPHY TO THE RESEARCH

3.1 Introduction

> Movies and television programs light up walls, flicker and go out; but with still photographs the image is also an object, lightweight, cheap to produce, easy to carry about, accumulate, store.[1]

The photograph, as a medium that provides an impression or record of a person, place or event can be used for documentation purposes or as a souvenir in its own right. In the case of documentation the photograph is used as evidence or a record of a subject or object. The photographic souvenir is, as I outlined in the souvenir and jewellery chapter, used as a reminder and may share jewellery's sentimental qualities as a portable reminder of people, places and events that have been significant to the owner. Photography, like jewellery and souvenirs, has the potential to remind us of the past, both personally and collectively.

I have used the photographic image in my work since 1993 when I made a series of pieces that used a combination of photographs and shells as souvenirs of visits to beaches throughout New Zealand. This use of the photographic image and natural found objects was a way of relating to the period of New Zealand contemporary jewellery that followed *Bone Stone Shell*[2] in 1988. Natural materials, like cut shell and stone became predominant in New Zealand jewellery production[3] and associated the work with New Zealand identity and place. This genre was still dominant in New Zealand jewellery in the early 1990s. At this time tertiary courses were being established and international contemporary jewellery concepts were becoming more accessible.[4]

I preferred to work with other mediums, techniques and processes and it was then that I experimented with photographic images in my work. The photograph as a medium that brings the past to mind when it is combined with jewellery and souvenir based objects, has the potential to suggest sentimentality and nostalgia, which are qualities I wanted to evoke within my work.

My current research project continues to draw on the photographic image as a mnemonic for place and identity and through it I have been examining new ways I can make use of the photographic image. I used photography in this research firstly to document the landscape of Antarctica, thereby providing a visual record of the environment from which the inspiration has been drawn to create new objects. Secondly I manipulated photographic images and incorporated them as photographic souvenirs of Antarctica within the final objects.

This chapter will look at photography in relation to nineteenth century tourism, in particular, the development of the early photochrome postcard which incorporated both the essence of the photograph and colour through lithographic printing and techniques used in early photography, such as the manipulation of the photograph and the photograph on hard surfaces. I have drawn on examples

1 Susan Sontag, *On Photography* (New York: Farrar, Straus and Giroux, 1977) p. 3.

2 Geri Thomas et al., *Bone, Stone, Shell: New Jewellery, New Zealand: A New Zealand Ministry of Foreign Affairs Exhibition,* (Wellington: The Ministry, 1988).

3 Damian Skinner, *Given: Jewellery by Warwick Freeman* (Auckland: Starform, 2004) pp. 16-34.

4 Internationally jewellers were experimenting with innovative interpretations of formal jewellery traditions and using diverse materials including industrial metals plastics and resins.

of Frank Hurley's (1885-1962) composite photographs of Antarctica and the work of Bettina Speckner a German contemporary jeweller who has been using old ferrotypes to create jewellery with sensibilities that remind viewers of the past. These examples and concepts relating to photography are important to this research and have enhanced the way I have used photography in my project. This will be discussed in chapters six and seven.

3.2 Photography and nineteenth century tourism

> The Victorian audience was travelling vicariously in the footsteps of explorers who continued to open up continents: the natural magic of the lantern slide beamed natural wonders, waterfalls in Africa, volcanoes in South America, kangaroos in Australia, icebergs in the Arctic Circle.[5]

By the middle of the nineteenth century photography provided new possibilities and generated the same excitement as digital media does today. Since its invention photography has increased our knowledge of the world visually. Before the invention of the camera the world was documented through the hand of the artist, however the camera provided 'realistic' and 'instant' documentation that could also be manipulated by the photographer or artist. These photographs allowed the public to experience far away places more vividly through the shared experience of the photographic image. Tourism and photography evolved in tandem during the nineteenth century.

In her seminal book *On Photography,* Susan Sontag examined the role of photography in society and compared the photographic souvenir of travel to the collection of trophies as a way of forever authenticating experience. She writes 'To collect photographs is to collect the world'.[6] No matter how many times a site is photographed tourists will take their own image of it creating their own photographic souvenir to later share with their friends and family in the retelling of the experience. The photograph used in this way has allowed people to have an idea of what the world is like through their own and other's experiences.

An example of a public showing of this type of photograph is *Small Worlds: Travel photography of the nineteenth century* (2007). This exhibition, of photographic souvenirs from the collection of the National Gallery of Victoria and the State Library of Victoria, depicts Europe during the time of the Grand Tour. The mounting of this exhibition today indicates the importance of travel photography as a record of society in the mid to late nineteenth century and the curator Maggie Finch describes this:

> At a time of such rapid industrial change, it is interesting that the majority of travel images made using modern technologies documented historical sites, showing a cultural yearning in which the ancient 'ideal' perhaps proved more comforting than the contemporary 'real'.[7]

5 Marina Warner in Laurent Mannoni et al., *Eyes, Lies and Illusions: The Art of Deception* (Melbourne: Australian Centre for the Moving Image with the Hayward Gallery, London, 2006) p. 20.

6 Sontag, *On Photography* p. 3.

7 Maggie Finch and National Gallery of Victoria, *Small Worlds: Travel Photography of the Nineteenth Century* (Melbourne: Published by the Council of Trustees of the National Gallery of Victoria, 2007) p. 3.

Publishing companies used travel photography to create postcards as commercial souvenirs for tourists. These mass-produced postcards were sold near tourist sites and served as reminders for tourists of their encounters with grand scenery and international cities.

Fig. 1
Eggishorn, Grand Aletsch Glacier, with Aletschhorn, Valais, Alps of, Switzerland c.1890-1900
Photoglob Co., Zurich
Photomechanical print, photochrome
Library of Congress, Prints & Photographs Division, Photochrom Collection

In 1889 the Swiss printing firm Orell Füssli and Co., combined the two processes of photography and lithography to invent 'photochrome'.[8] It took ten years for Orell Füssli to develop the method that now added delicate colours to the images of black and white postcards. The process selected areas of the black and white negative to be coloured and made between four and twenty stones or plates for each image. The successive layers of overprinting allowed printers to adjust the images and add colour where it was needed. The photochrome **[Fig. 1]** was a commercially viable, coloured postcard that replaced the painted or hand coloured photographic postcards that had been produced previously. Photochromes were made specifically for the tourist market and depicted the principal sites and holiday resorts where they were sold.[9]

3.3 Photography on hard surfaces

The difficulty of producing durable and permanent photographs in the early years of photography (1850s), created an interest in developing methods to fire photographs onto enamelled and glazed surfaces.[10] By the mid to late nineteenth century the image was being printed and coloured on alternative medias including glass **[Fig. 2]**, porcelain and enamel.

8 The process is now commonly referred to as 'photochrome' and will be referred to as such throughout this text.
9 Marc Walter et al., *Journeys around the World* (London: Hachette Illustrated, 2003) p. 13.
10 Woodrow Carpenter, 'Enamel Photography', *Glass on Metal* 4 (1985).

In 1854 French photographers André François Bulot and Joseph Marguerite Cattin invented photographic printing and colouring on porcelain that was then glazed and fired in a kiln to seal the result. This created a piece of ceramic with a photograph under a hard, durable transparent glaze. Similar techniques were also used on enamelled metal surfaces, the advantages being a stable image that was less likely to be damaged.[11]

Fig. 2
Old lady with Indoor Bonnet c.1890
Overpainted opaltype
United States
(Image: Henisch and Henisch, p. 119)

The photograph fired on enamelled metal and incorporated in lockets and miniatures in goldsmithing of the late eighteenth century is a precedent to the current use of the photograph by jewellers. Bettina Speckner (Germany) is probably the most well known contemporary jeweller using the photograph on hard media in her work **[Fig. 3]**. Speckner reworks early ferrotypes[12], photo-etchings on to zinc and photo-transfers on to enamel (a process that she outsources). In a recent article in *Metalsmith*, Kate Wagle, a metalsmith and head of the Department of Art at the University of Oregon in the United States, stated of Speckner's work:

> In selecting the tintype image to anchor her fabrication, Speckner takes on all of this intangible baggage and more. She works against narrative and content and the potential for sentimentality embodied in the materials and the history of the images themselves.[13]

Fig. 3
Brooch 2007
Bettina Speckner
Ferrotype, silver, coral, reconstructed ebony
Courtesy Bettina Speckner

11 Heinz K. Henisch and Bridget Ann Henisch, *The Painted Photograph, 1839-1914: Origins, Techniques, Aspirations* (University Park: Pennsylvania State University Press, 1996) p. 125.

12 The ferrotype or tintype was a form of positive photography using a collodion negative emulsion on black japanned iron plates.

13 Kate Wagle, 'Bettina Speckner – Deliberations and Negotiations,' *Metalsmith*. Summer (2006), 34-41.

3.4 Techniques used in early photography; manipulation of photographs

> In photography, process reproduction can bring out those aspects of the original that are unattainable to the naked eye yet accessible to the lens, which is adjustable and chooses its angle at will. And photographic reproduction with the aid of certain processes, such as enlargement or slow motion can capture images which escape imagination.[14]

The camera allowed the photographer to crop an image through the use of the frame and the position of the camera. But a drawback of early photographic images was that the photograph did not always provide what the artist wanted, so many strategies for manipulating photographs were developed, strategies which continue to be used today. Examples of manipulation that I am interested in for this research are the composite photograph and the painted photograph, in which the original photograph is manipulated through processing or with addition of colour, to reflect what the artist was looking for in the final photographic image.

14 Walter Benjamin, 'The Work of Art in the Age of Mechanical Reproduction', *Illuminations*, trans. by Harry Zohn (New York: Harcourt, 1968; New York: Schucken Books, 2007) p. 220.

15 Henisch and Henisch, *The Painted Photograph, 1839-1914: Origins, Techniques, Aspirations* p. 1.

16 The scholar quoted here is Harry B Wehle, in Robin Jaffee Frank, *Love and Loss: American Portrait and Mourning Miniatures*, (New Haven; London: Yale University Press, 2000) p. 277.

17 Eugene Dageurre invented the dagurreotype in France in 1839, this was the first commercially viable photographic image and used a sensitised polished silver plate.

Painted and retouched photographs

> As photography came to be more widely known outside the circle of pioneers, even its admirers found it hard to understand how a medium that could render shapes and textures in such exquisite detail could so singly fail to respond to that ever-present element in the real world, color.[15]

Colour photography was not invented until the twentieth century with the 'Autochrome' glass plate (1907) followed by colour film (1930s). Between the advent of the first photographs and colour photography, colour was added manually. Some photographers had been experienced miniature portrait painters and instinctively they applied pigments, paints and dyes to give photographs the colour they observed. Over-painting gave atmosphere to the image by adding colour, depth and intensity of tone and in some cases gave the photograph the feeling of a painted miniature.

> One of the first scholars of miniature painting in America observed in 1927, "The miniature in the presence of the photograph is like a bird before the snake: it was fascinated—even to the fatal point of imitation—and then it was swallowed."[16]

The manipulation of portrait photographs was often necessary because due to long exposures the sitter would move or blink and the eyes appeared closed. Paint redefined certain areas like the eyes, cheeks and jewellery. Indenting daguerreotypes[17] created small reflective cones in the silver plate, which highlighted the eyes and made the jewellery 'sparkle' **[Fig. 4]**.

Fig. 4
Portrait of a Lady c.1850
Daguerreotype
United States
(Image: Henisch and Henisch, p. 15)

Retouching **[Fig. 5]** photographs added some of the 'real' qualities, such as colour that paintings had captured previously. However, the painted photograph often went further than simply retouching; in some cases it involved applying paint completely over the image and as a result of this practice painted photographs could often appear eerie. In some instances the photographic component of the image had disappeared, leaving only the over-painting or tinting. Henisch and Henisch described retouching in Fox Talbot's circle as; '…experimenting not only with simple retouch for the sake of permanence, but with colouring thereby editing reality on the one hand and enhancing the illusion of reality on the other'.[18]

[18] Henisch and Henisch, *The Painted Photograph, 1839-1914: Origins, Techniques, Aspirations* p. 13.

Fig. 5
L'installation du photographe; disposition d'un atelier pour la retouche 1891
Frédéric Dillaye
Printed in la Practique en Photographie, France
(Image: Henisch and Henisch p. 46)

Composite photographic images

The technique of painting directly onto a photograph is similar to composite printing in the past, or digital imaging today. These techniques adjust the photograph during its processing to reflect what the artist desires. An example of an Australian photographer who used this process was Frank Hurley, also the official photographer of Ernest Shackleton's Imperial Trans-Antarctic Expedition (1914-1917).[19] The story of the expedition was a harrowing one and the photographs that Hurley created record this. It is these images that have been used to retell one of the greatest adventures of all time. Unlike previous periods of discovery Antarctic exploration was documented with photography.

Fig. 6
A boat was lowered for the shore, ringing cheers greeted its approach, a terrible chapter in our lives was drawing to a close Monday, 24 April 1916
(see chapter 4 page 65)
Frank Hurley
British Imperial Trans-Antarctic Expedition (1914-1917)
National Library of Australia

For the purpose of this research Frank Hurley's images connect the notions of the photograph, the souvenir and Antarctica. In my research proposal I stated, 'Hurley's use of composite printing in this way is the precedent for my project as it demonstrates the use of a souvenir-making process in the creation of images that depict Antarctic landscape'.[20] It is through looking at Hurley's images that I have seen how manipulated photographs can enhance the meaning of an image **[Fig. 6]**. As a photographer Hurley documented the expedition to Antarctica but as an artist he manipulated the final images by adding and subtracting from the original negatives to create powerful images of Antarctic exploration.

Hurley had experience as a photographer in the postcard industry[21] and was familiar with adjusting the image to reflect more clearly what is seen or what the artist believes should be seen. He used a technique called composite printing in which he combined two or more negatives, producing one print to create representative images. Hurley tells a story with his images but was not always able to capture the story with one shot. By manipulating the original image he could adjust it to reflect a different truth, the one that Hurley perceived. Frank Hurley added drama and mood to his photographs with a palette of effects, mainly clouds **[Figs. 7, 8]** and these photographs have become significant historical documents.

19 Elisabeth Sexton, 'Shackleton Images Not What They Seem?' *The Age,* 23 August 2004.
20 Kirsten Haydon, RMIT University Higher degree proposal, *Antarctic landscapes in the souvenir and jewellery,* 2005
21 Hurley worked with Henry Cave of Cave & Co and later became a partner in the business that relied on commercial work including postcards. Alasdair McGregor, *Frank Hurley: A Photographer's Life* (Melbourne: Viking, 2004). p. 21

Fig. 7
The endurance leaning to port 19 October 1915
Frank Hurley
British Imperial Trans-Antarctic Expedition (1914-1917)
National Library of Australia

Fig. 8
Terrific pressure assailed the starboard side and forced the vessel on to her beam ends (the endurance leaning to port with heavy clouds and sunlight) 19 October 1915
Frank Hurley
British Imperial Trans-Antarctic Expedition (1914-1917)
National Library of Australia

Chapter 4

HISTORY OF ANTARCTICA AS IT RELATES TO THE RESEARCH

4.1 Introduction

> The risk one runs in exploring a coast, in these unknown and icy seas, is so very great, that I can be bold enough to say that no man will ever venture farther than I have done; and that the lands that lie to the south will never be explored.[1]

Antarctica remained relatively unknown until the nineteenth century when the continent was finally discovered and the exploration of it began. Previous to this, the search for Antarctica was based on accounts of close encounters with ice by explorers searching for a large continent in the far south. When the ice was first encountered it was still believed that there was land beyond it. These theories and findings were alluded to in maps and logbooks and consequently Antarctica existed in the imagination long before it was actually discovered.

The work I created for this project connects with the cultural framework that exists in relation to Antarctic history and material culture, and due to this the history of human experience in Antarctica has enriched my personal experience and informed the artwork I have produced. As the author of *The Ice*, Stephen Pyne[2] explains that Antarctica remained on the 'periphery' of western intellectual history following its discovery. Even though people had been there, Antarctic culture remained transient and dependent on science and exploration: 'Thus the phases of Antarctic literature and visual art follow closely, in both volume and style, the phases of Antarctic exploration'.[3]

The discovery and exploration of Antarctica creates a historic cultural framework that this research relates to and includes the depictions of Antarctica by historians, writers, artists, scientists and explorers. This chapter details relevant Antarctic history that has informed this practice-led research.

1 James Cook, 5 February 1775 in James Cook, William Hodges, and Tobias Furneaux, *A Voyage Towards the South Pole, and Round the World: Performed in His Majesty's Ships the Resolution and Adventure, in the Years 1772, 1773, 1774, and 1775*, 2 vols., (London: Printed for W. Strahan and T. Cadell, 1777).

2 Stephen Pyne is a Regents Professor and historian in the School of Life Sciences at Arizona State University and author of books and articles on environmental and exploration history.

3 Stephen J. Pyne, *The Ice: A Journey to Antarctica* (Iowa City: University of Iowa Press, 1986; repr. London: Phoenix, 2004) p. 151.

4.2 Early representations of Antarctica

> It is the most intellectual landscape on Earth, yet Antarctica has never really known the full attention of high culture. Although art—literary and visual—has always been an important mechanism for conveying the discoveries of exploration, The Ice was too remote geographically to participate in the outburst of Romantic interest in nature and too distant culturally to develop a liaison with modernism.[4]

Antarctica was part of the super-continent Gondwana, which was made up of South America, Africa, Madagascar, India, Australia and New Zealand. As the Earth's tectonic plates shifted Antarctica was formed. Antarctica has never had an indigenous population and the first European perception of a southern land was hypothetical. The Greek philosopher Parmenides (c.515-c.450BC) hypothesised that there were five climatic zones on earth, and that the zones at the far north and far south were frigid.[5]

Early maps that depict the unknown Antarctic region include Abraham Ortelius' *Typus Orbis Terrarum* (1570) and Henricus Hondius' *Polus Antarcticus* (1637). *Typus Orbis Terrarum* was a map of the known world and included Antarctica, Australia, New Zealand and Tierra del Fuego as one region called *Terra Australis nondum cognita.* This region was south of the Tropic of Capricorn and is the area that was later depicted on Hondius' map *Polus Antarcticus,* which showed Dutch exploration of Australia, New Zealand and the search for *Terra Australis Incognita,* the unknown land of the South. *Polus Antarcticus* showed for the first time that *Terra Australis Incognita* was not one single large land mass and it traced some of the coastlines we recognise today.[6] Maritime explorers who contributed to the final discovery of Antarctica include the Portuguese explorers Vasco da Gama (c.1469-1524) and Ferdinand Magellan (c.1480-1521), the English Explorer Francis Drake (c.1540-1596) and the Dutch explorer Abel Tasman (c.1603-1659).

Antarctica has continued to be represented through science and exploration since the eighteenth century. Scientific investigation and recording was as important an activity on the voyages of Captain James Cook (1728-1778), Charles Wilkes (1798-1877), Captain Dumont d'Urville (1790-1842) and Captain James Ross (1800-1862) as it continues to be today. All of the early voyages of discovery produced detailed publications that include scientific and representational images of Antarctica by artists. These images are the earliest forms of Antarctic art and could communicate more spontaneously with the general public than the text that accompanied them. As Louise Anemaat, Curator of Pictures at the Mitchell Library at the State Library of New South Wales, states, 'Artists had become very important on voyages of exploration and discovery, as the only way that they had prior to photography of documenting where they had been and what they had seen'.[7]

4 Pyne, *The Ice: A Journey to Antarctica* p. 150.
5 Stephen Martin, *A History of Antarctica*, (Sydney: State Library of New South Wales Press, 1996) p. 33.
6 Lynne Andrews, *Antarctic Eye: The Visual Journey* (Mount Rumney: Studio One, 2007) p. 10.
7 Tom Morton, 'Into the Ice World: Captain Cook and Georg Forster in the Antarctic,' *Hindsight,* 29 June 2008 (Australia: ABC Radio National).

Some of the representations of Antarctica are engravings, watercolours and drawings by the artist William Hodges (1744-1797) and Georg Forster (1754-1794), assistant to his father Johann Forster (1729-1798), the naturalist on board James Cooks second voyage (1772-1774). James Cook included some of the drawings by William Hodges in *A Voyage Towards the South Pole and Round the World.*[8] These representational landscapes and drawings of the fauna are records of the discovery of the Antarctic region and were used in the same way as the photographs taken over a hundred years later by both Herbert Ponting (1870-1935) and Frank Hurley to document the Heroic Age of Antarctic exploration (1895-1917).

These early images are critical to Antarctica's cultural history because it is so short in relation to other global histories. In 2005 it was reported worldwide in the press[9] that the oldest painting of Antarctica had been found, being a little over two hundred years old. This is important because it distinguishes the landscape of Antarctica from other landscapes previously depicted in art. Caroline Hampton, Head of Oil Painting Conservation at the National Maritime Museum in Greenwich, using an X-radiograph image discovered physical evidence of an unfinished painting of icebergs **[Fig. 2]** under William Hodges' painting *View in Pickersgill Harbour, Dusky Bay, New Zealand* **[Fig. 1]**. Hodges is not known to have painted any oils of Antarctica and it is believed that he painted over the icebergs when they reached fairer, more hospitable lands. A subsequent article notes that the painting records a similar view to the image previously attributed to Hodges *Ice islands with ice blink* **[Fig. 3]** and now believed to be by the assistant naturalist on the expedition, Georg Forster.[10]

8 Following the voyage the Forsters both produced their own accounts.

9 Matt Apuzzo, 'X-Ray Uncovers Oldest Painting of Antarctica,' *The Age* 30 March 2005; 'Antarctic Oil Painting Shrouded in Mystery,' *Associated Press* 28 March 2005

10 'The most probable conclusion is that the two artists worked more or less together on the same subject'. Pieter van der Merwe, '"Icebergs" and Other Recent Discoveries in Paintings from Cook's Second Voyage by William Hodges', *Journal for Maritime Research,* March 2006, The National Maritime Museum, Greenwich, Retrieved 20 August 2007 <http://www.jmr.nmm.ac.uk/server/show/ConJmrArticle.212>.

Fig. 1
View in Pickersgill Harbour, Dusky Bay, New Zealand April 1773
William Hodges
Oil on canvas
National Maritime Museum, Greenwich

Fig. 2
'Icebergs'; composite X-radiograph
From: *View in Pickersgill Harbour, Dusky Bay, New Zealand* April 1773
William Hodges
National Maritime Museum, Greenwich

Fig. 3
Ice islands with ice blink 1772-1773
Georg Forster (previously attributed to William Hodges)
Gouache drawing
Mitchell Library, State Library of New South Wales

Even though Cook did not ever encounter the mainland of Antarctica, he crossed the Antarctic Circle three times. Cook described encounters with the seas of Antarctica and the snow, sleet, pack ice and icebergs up to fifty feet high that are characteristic of the area.[11] The drawings and engravings in his account presented the Antarctic region to a western audience, and Steven Pyne considers *The ice islands,* 1773 **[Fig. 4]** to be the first enduring image of Antarctica.[12]

Fig. 4
The ice islands, seen the 9th of January 1773
William Hodges
Engrav'd by B T Pouncy; drawn from nature by W Hodges. London, 1777
Alexander Turnbull Library, Wellington, New Zealand

11 10 December 1772, James Cook, William Hodges and Tobias Furneaux, *A Voyage Towards the South Pole, and Round the World: Performed in His Majesty's Ships the Resolution and Adventure, in the Years 1772, 1773, 1774, and 1775* (London: Printed for W. Strahan and T. Cadell, 1777) p. 22.

12 Pyne, *The Ice: A Journey to Antarctica* p. 159.

The engraving of *The ice islands* presents an image to complement Cook's journal and depicts the activities of the expedition in the Antarctic waters. It shows the crew shooting birds—possibly Johann Forster collecting specimens. On the 12 January 1773 James Cook writes in his journal, 'Mr Forster shot an albatross, whose plumage was of a colour between brown and dark-grey, the head and upper side of the wings rather inclining to black, and it had white eye-brows'.[13] Johann's son Georg Forster would draw the specimens, as the methods for preserving birds were inadequate until the end of eighteenth century. Artists' representations **[Fig. 5]** and written descriptions have had a lasting scientific value.[14]

Fig. 5
Phoebetria palpebrata, light-mantled albatross 1772-75
Georg Forster
Watercolour painting, annotated 'Diomedea palpebrata'

Antarctica may have remained beyond the ice barrier if Cook had not been so explicit in the recording of his voyage. Within his two volumes Cook related, along with Forster's recordings, the abundance of seals, whales and penguins in this icy region. This information later attracted merchant sailors, sealers and whalers, who headed south in search of new fortunes after they had already exhausted the Arctic seal populations. During this time sealing and whaling vessels continued their search for sealing grounds and made discoveries in the region. They are believed to have landed briefly in Antarctica and these discoveries were followed by a period of greater Antarctic continental exploration.

Seal pelts were already known for their velvety, waterproof characteristics that provided good protection against cold temperatures and the wind. During the eighteenth and nineteenth centuries commercial seal and whale hunting was profitable and entire species where exploited and decimated. William Smith a merchant captain discovered Livingston Island in the South Shetland archipelago (1819), an island chain extending over five hundred kilometres separated from the Antarctic Peninsular by Bransfield Strait.[15] This area became a new hunting ground for sealers and a quarter of a million seals were killed in three months.[16] These sealing activities lead to the first confirmed landing on Antarctica (1821) by Captain John Davis and several of the crew of an American sealing vessel, *Cecilia*.[17]

13 12 January 1773, Cook, Hodges and Furneaux, *A Voyage Towards the South Pole, and Round the World: Performed in His Majesty's Ships the Resolution and Adventure, in the Years 1772, 1773, 1774, and 1775* p. 38.

14 Jonathan Elphick, *Birds: The Art of Ornithology* (London: Scriptum Editions, 2004) pp. 6-7.

15 Martin, *A History of Antarctica* p. 67.

16 Antarctica Online, 'Seal Hunters', Ed. Jim Mastro and Lisa Mastro, 10 April 2008, <http://www.antarcticaonline.com/antarctica/history/history.htm>.

17 They are recorded as being the first men to land on Antarctica at Hughes Bay (64°01'S), where they went ashore for less than an hour in February 1821 in search of seals. Martin, *A History of Antarctica* p. 71.

During this time pictorial representations of the seas surrounding Antarctica continued to be made by sailors onboard sealing and whaling vessels. Included in the major museum exhibition *Islands to Ice: The Great Southern Ocean and Antarctica* (2006-2009) at the Tasmanian Museum and Art Gallery is a scrimshaw[18] **[Fig. 6]** which depicts ships hunting blue whales in what is believed to be Antarctic seas, with what appears to be icebergs rather than land in the foreground and background.[19]

Fig. 6
Whalebone plaque with whalebone frame—scrimshaw c.1850
Exhibited in *Islands to Ice: The Great Southern Ocean and Antarctica*
Tasmanian Museum and Art Gallery
Photograph P. Tilyard

Following the discoveries made by sealers and whalers in the region, Britain, France and the United States sent official expeditions (1837-1843) to discover more about Antarctica. Captain Charles Wilkes (U.S.), Captain Dumont d'Urville (France) and Captain James Ross (Britain) conducted these voyages in search of new scientific knowledge and the South Magnetic Pole, which continued to be unreachable. In 1841 Ross discovered and claimed the coast of what is now the Ross Dependency, an area of Antarctica entrusted to New Zealand in 1923.

18 Scrimshaw is created by carving the teeth and bones of whales and other marine mammals on long voyages and these objects expressed homesickness, longing, adventure and discovery. Paul Hundley, 'Scrimshaw—the Art of the Whaler', *Signals* 66 (2004), 8-11.

19 Hannah Gamble, Tasmanian Museum and Art Gallery, 'Re: Scrimshaw Enquiry' Email to Kirsten Haydon, 23 June 2008.

4.3 Heroic Age of Antarctic exploration

> Besides a particular mode of exploration, the heroic age brought Antarctica a style of literature and art. A monumental amount of information emanated from the score of major expeditions to Antarctica.[20]

The race for the South Pole began in the 1890s with a wave of new expeditions to Antarctica. In total, fifteen land-based exploratory expeditions set out to explore the Antarctic.[21] This period became known as the Heroic Age of Antarctic exploration and was characterised by overland exploration between 1897-1917 by parties from Britain, Norway, Germany, France, Belgium, Australia, New Zealand, Scotland and Japan.

The internal landscape of Antarctica was a harsh environment and this challenged any idealistic notions of explorers who travelled there. These explorers were faced with long polar days in the summer and months of darkness and cold blizzard like conditions in winter. The representations of Antarctica over this period take the form of articles in newspapers, books, travelogues, memoirs, sketches, photographs and cinematic footage. Lynne Andrews states in her recent overview of the visual arts of Antarctic:

> In Antarctica at the beginning of the 20th century the painted image was retained as a favoured method of recording alongside photography, its style continuing to be straightforward and representational, as the aim was still to record the visual impressions as accurately as possible.[22]

The photograph revolutionised the way that Antarctica was depicted and the published newspapers and books made in Antarctica provide personal accounts of what it was like. These depictions were also used for publicity and memorialisation of the expeditions and have become a record of this significant phase in Antarctica's history.

The earliest landing on the landmass of Antarctica was by crew from *Antarctic,* a Norwegian sealing and whaling expedition led by Henrik Johan Bull (1844-1930). At Cape Adare in Victoria Land on 24 January 1895, Carsten Borchgrevink[23] (1864-1934) who was aboard the small whaler heading to shore leapt off the boat and waded ashore. Borchgrevink's watercolour drawing *The First Landing on Victoria Land,* c.1895 records this. Over one hundred years later the contemporary Australian artist Jan Senbergs' ironic painting of *Borchgrevink's foot,* 1987-88 was inspired by this incident.[24]

Carsten Borchgrevink later established the first land base and huts in Antarctica at Cape Adare during the privately funded British Antarctic Expedition, *Southern Cross* (1898-1900). The expedition made a sledge journey on the Ross Ice Shelf, wintered over, conducted meteorological and magnetic investigations, and collected the first specimens of rocks from Antarctica.

20 Pyne, *The Ice: A Journey to Antarctica* p. 168.
21 Godden Mackay Logan, *Mawson's Huts Historic Site Cape Denison, Commonwealth Bay Antarctica, Conservation Management Plan,* 2001, p. 15.
22 Andrews, *Antarctic Eye: The Visual Journey* p. 80.
23 Borchgrevink had applied as a scientist and was turned down, but joined the expedition as a hand onboard.
24 Patrick McCaughey, *Voyage and Landfall: The Art of Jan Senbergs* (Carlton: Melbourne University Publishing, 2006) p. 133.

Reaching the South Pole gripped the popular imagination at the beginning of the twentieth century, and a year after Borchgrevink returned Captain Robert Scott (1868-1912) led the British National Antarctic Expedition, *Discovery* (1901-1904) for Britain. This was Scott's first expedition to Antarctica and Ernest Shackleton (1874-1922) joined the *Discovery* as a sub-lieutenant.[25] The objective of this expedition was for exploration and scientific discovery. Scott achieved a new 'farthest south' record of four hundred and eighty miles from the South Pole. He also became the first aeronaut in Antarctica in the balloon *Eva* (4 February 1902) **[Fig. 7]** and Shackleton in *Eva's* second and final ascent took the first Antarctic aerial photographs.

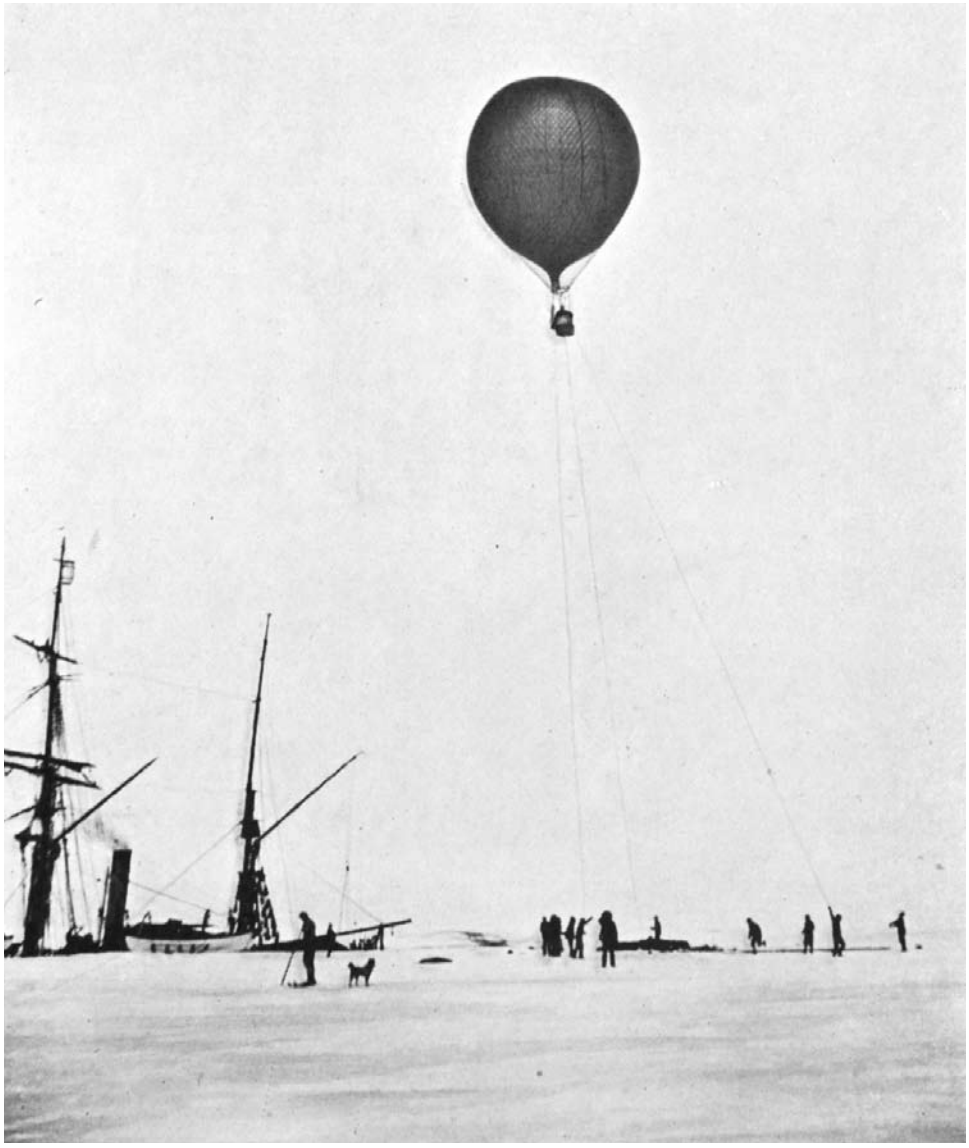


Fig. 7
Balloon Ascending 1902
Frank Hurley
Image: Robert Falcon Scott *The voyage of the 'Discovery'* 1905
Auckland City Libraries heritage collections

25 Shackleton would go on to lead his own expeditions to Antarctica.

During the winter months of April to August when the ship *Discovery* was ice-bound in McMurdo Sound **[Fig. 9]** the explorers developed the first Antarctic journal to keep themselves occupied. The *South Polar Times* **[Fig. 10]** was a paper for Scott's 'colony' of explorers living on the edge of the ice.[26] This journal commemorated the expedition and became a significant reference for subsequent explorers and artists—literary and visual—of Antarctica.

Fig. 8
A carved mahogany post box,
for posting articles for publication in the expedition magazine, South Polar Times 1902
British National Antarctic Expedition (1901-04)
Photograph Scott Polar Research Institute, University of Cambridge

[26] Ernest Shackleton, L. C. Bernacchi, Robert F. Scott and Apsley Cherry-Garrard, *The South Polar Times,* (London: Smith, Elder & co., 1907), vol. I, p. 8.

Fig. 9
Discovery's winter quarters
R. Skelton
British National Antarctic Expedition (1901-04)

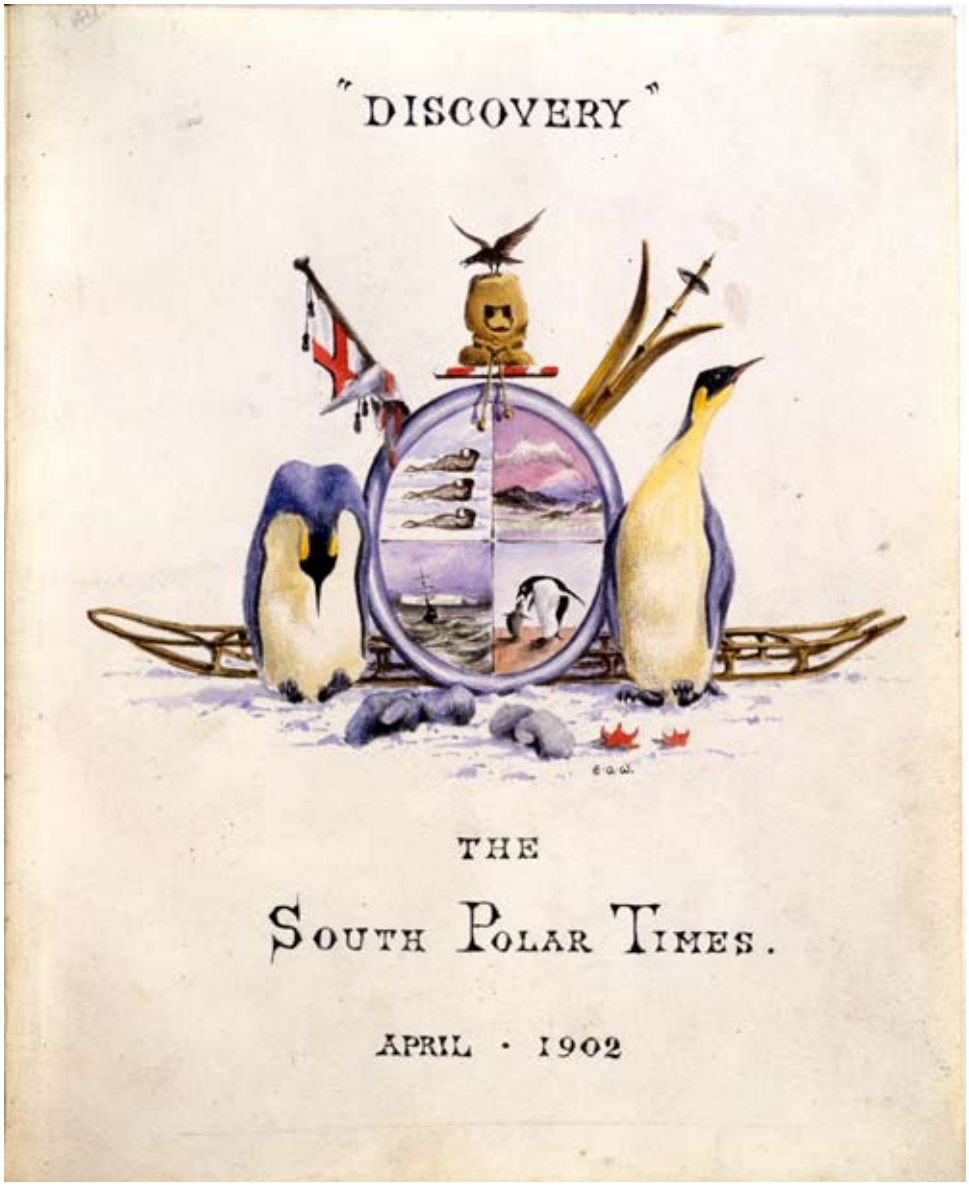
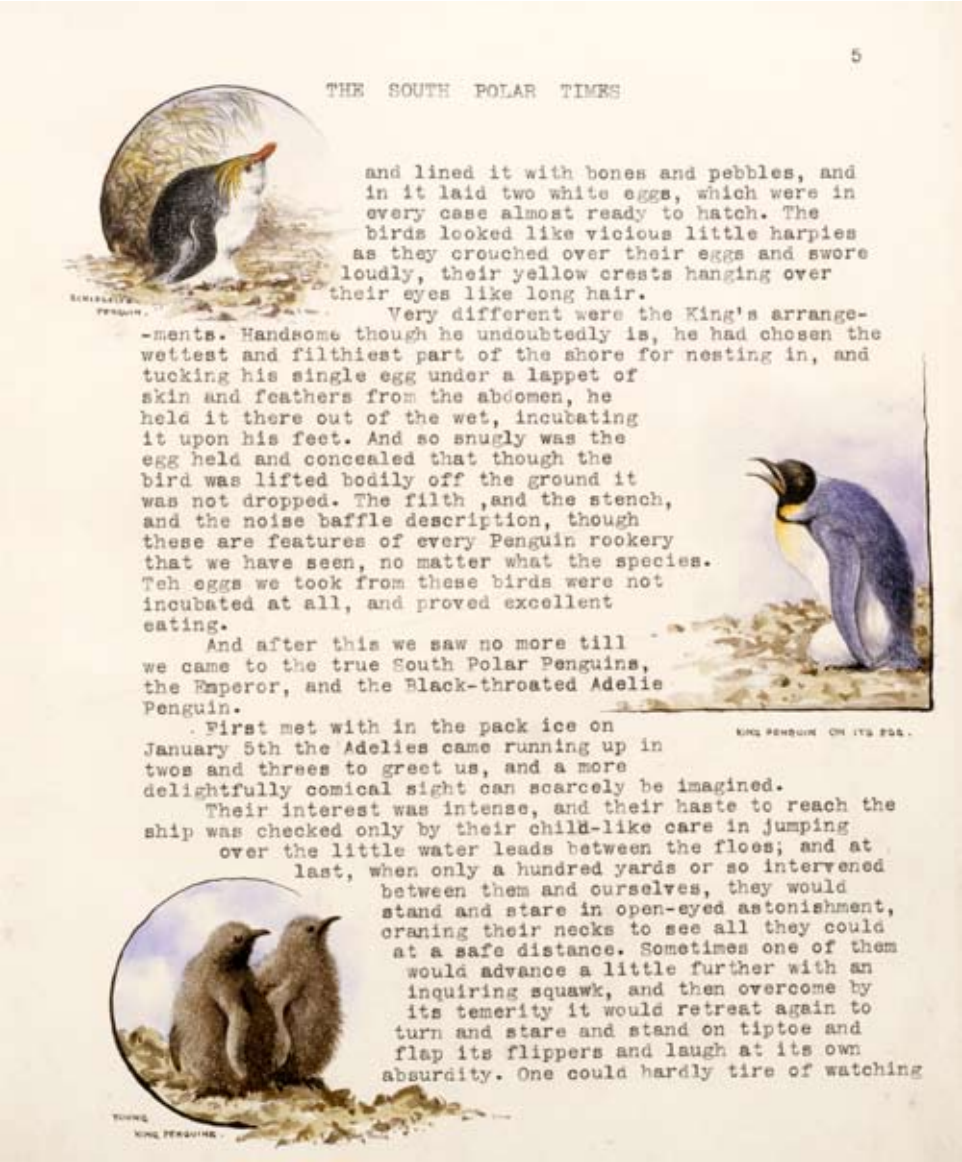


Fig. 10
Title Page 1902
Edward Wilson
South Polar Times
© Royal Geographical Society

The *South Polar Times* was an in-house magazine open to all members of the crew, who in turn contributed their stories, poetry, puzzles, detailed zoological diagrams, charts, maps and scientific findings under a nom de plume. The contributions were deposited into a carved post box made in Antarctica **[Fig. 8]**. Dr Edward Wilson (1872-1912) was the foremost artist of the crew and is known for his extensive illustrations **[Figs. 10, 11]** both of the expedition and for the *South Polar Times*, for which his pseudonym was Zingiber.

In the preface Scott said of Wilson's sensitive drawings: 'the artistic merit of Dr Wilson's work needs no comment, his charming sketches recall the spirit and beauty of polar scenes as no words can do'.[27]

27 Shackleton, Bernacchi, Scott and Cherry-Garrard, *The South Polar Times.*


5

THE SOUTH POLAR TIMES

and lined it with bones and pebbles, and in it laid two white eggs, which were in every case almost ready to hatch. The birds looked like vicious little harpies as they crouched over their eggs and swore loudly, their yellow crests hanging over their eyes like long hair.

Very different were the King's arrange--ments. Handsome though he undoubtedly is, he had chosen the wettest and filthiest part of the shore for nesting in, and tucking his single egg under a lappet of skin and feathers from the abdomen, he held it there out of the wet, incubating it upon his feet. And so snugly was the egg held and concealed that though the bird was lifted bodily off the ground it was not dropped. The filth ,and the stench, and the noise baffle description, though these are features of every Penguin rookery that we have seen, no matter what the species. Teh eggs we took from these birds were not incubated at all, and proved excellent eating.

And after this we saw no more till we came to the true South Polar Penguins, the Emperor, and the Black-throated Adelie Penguin.

First met with in the pack ice on January 5th the Adelies came running up in twos and threes to greet us, and a more delightfully comical sight can scarcely be imagined.

Their interest was intense, and their haste to reach the ship was checked only by their child-like care in jumping over the little water leads between the floes; and at last, when only a hundred yards or so intervened between them and ourselves, they would stand and stare in open-eyed astonishment, craning their necks to see all they could at a safe distance. Sometimes one of them would advance a little further with an inquiring squawk, and then overcome by its temerity it would retreat again to turn and stare and stand on tiptoe and flap its flippers and laugh at its own absurdity. One could hardly tire of watching

Fig. 11
Some Notes on Penguins 1902
Edward Wilson
South Polar Times
© Royal Geographical Society

The *South Polar Times* was a one-off monthly typed paper, produced aboard the *Discovery;* it was edited by Ernest Shackleton (1902) and Louis Bernacchi (1903) and is a personal and entertaining account of the expedition. When they returned to Britain two hundred and fifty copies were published and bound in two volumes (I 1902, II 1903)[28] and Scott wrote:

> The owner of these volumes will possess an exact reproduction of the original 'SPT' which appeared month by month during the winters of 1902-3 produced as they were for the sole edification of our small company of explorers in the *Discovery*, then held fast in the Antarctic ice.[29]

28 A third volume (III 1911) would be produced during the *Terra Nova* expedition (1910-1913).
29 Shackleton, Bernacchi, Scott and Cherry-Garrard, *The South Polar Times*, preface.

Following Scott's *Discovery* expedition, Shackleton assembled his own expedition, the British Antarctic Expedition, *Nimrod* (1907-1909). The *Discovery* expedition had been well funded and planned over two years however Shackleton's *Nimrod* expedition was poorly funded and took barely seven months to organise.[30]

Again the aim of the expedition was to reach the South Pole and they came to within ninety miles of the Pole before they had to turn back. Shackleton's polar party sledged with dogs further than anyone previously had into the interior of Antarctica. Emily Shackleton said in 1922 'the only comment he made to me about not reaching the Pole, was "a live donkey is better than a dead lion, isn't it?"…'.[31] Even though they did not reach the South Pole, Shackleton's expedition made other achievements in Antarctica; the explorers found the Magnetic South Pole, climbed Mt Erebus, used the first motor vehicle and published a book in Antarctica, *Aurora Australis*.

Fig. 12
The interior of Shackleton's Hut at Cape Royds 9 December 2004
Kirsten Haydon
Photograph
Antarctica

30 National Maritime Museum (Great Britain) and A.T. Kearney Ltd., *South: The Race to the Pole* (London: National Maritime Museum, 2000) p. 35.
31 National Maritime Museum (Great Britain) and A.T. Kearney Ltd., *South: The Race to the Pole*, p. 33.

Following his experience with the *South Polar Times,* Shackleton planned to publish and print a book in Antarctica. Shackleton sent Ernest Joyce (1875-1940), Frank Wild (1873-1939) and George Marston (1882-1940) on a three week crash course in printing to learn about typesetting, ink and dyes, design, cutting, acid baths and pulling.[32] Equipped with a printing press, a small etching press, rich paper, type and ink, the explorers spent the winter months in their pre-fabricated hut at Cape Royds **[Fig. 12]** producing and publishing the *Aurora Australis* **[Fig. 13].**[33]

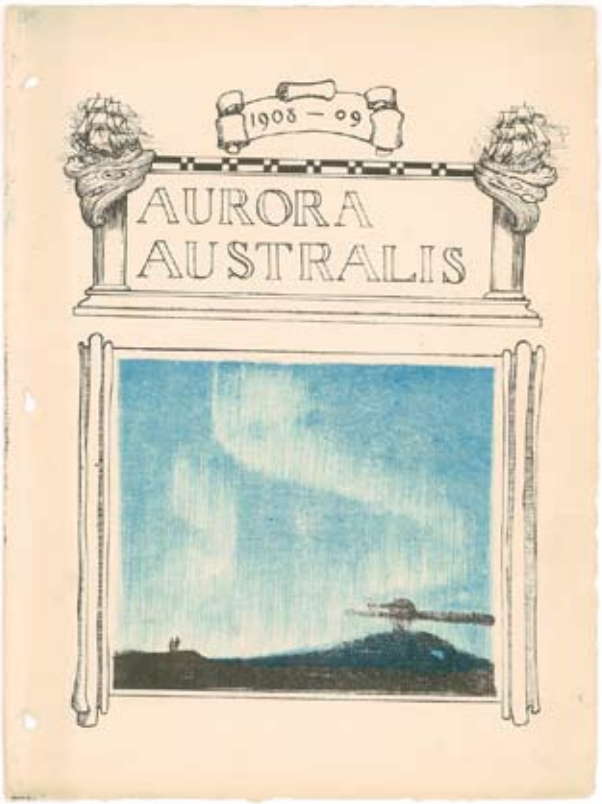


Fig. 13
Title page, Aurora Australis 1908-1909
George Marston
Lithograph
Mitchell Library, State Library of New South Wales

Shackleton describes in the preface that the making of *Aurora Australis* was a memento of the winter months that provided the explorers with an interest and relaxation.[34] It includes illustrations by George Marston and ten pieces of writing from the explorers, including the South Australian Douglas Mawson (1882-1958) on his first journey to Antarctica, who wrote a science fiction piece in the style of Jules Verne[35] called *Bathybia*. Mawson describes an imaginary journey towards the South Pole where the explorers find a vast deep crater with swamps, tropical streams, plants and insects.

32 Mary Goodwin in the facsimile reprint of the 'Julienne' edition of Ernest Shackleton, George Marston, Frank Wild, Ernest Edward Mills Joyce, Mary P. Goodwin and Douglas Mawson, *Aurora Australis* (Auckland: SeTo, 1988) p. xiii.

33 The frontispiece reads, 'Published at the winter quarters of the British Antarctic Expedition, 1907, during the winter months of April, May, June, July, 1908. Illustrated with lithographs and etchings; by George Marston. Printed at the sign of 'The Penguins'; by Joyce and Wild. Latitude 77º.. 32' south longitude 166º.. 12'east Antarctica'.

34 Ernest Shackleton and George Marston, *Aurora Australis* (Antarctica: 1908).

35 Bill Manhire, *The Wide White Page: Writers Imagine Antarctica* (Wellington: Victoria University Press, 2004) pp. 15-16.

The piece by Edgeworth David (1858-1934) recounts the first ascent of Mt Erebus **[Fig. 14]**:

> The scene that now suddenly burst upon us was magnificent and awe-inspiring. We stood on the verge of a vast abyss, and at first could neither see to the bottom, nor across it, on account of the huge mass of steam filling the crater, and soaring aloft in a column 500 to 1,000 feet high.[36]

Fig. 14
At the Edge of the Crater, Aurora Australis 1908-1909
George Marston
Lithograph
Mitchell Library, State Library of New South Wales

It is believed that seventy-five to one hundred copies of each page were printed by 'the penguins', Joyce and Wild, who used a burning candle under the inking plate to keep the ink from freezing. Twenty-five to thirty of these copies were collated and bound using materials in Antarctica; each was sewn together using green twine and the covers were made from the vesenta board (an early form of plywood) from the packing cases that had been used to bring the supplies to Antarctica. Nowadays these editions are often referred to by the writing that remains on the vesenta board from the packing cases, such as *butter* or *tarctic*.[37]

36 Edgeworth David, 'The Ascent of Mount Erebus' in Shackleton and Marston, *Aurora Australis*.
37 Shackleton, Marston, Wild, Joyce, Goodwin and Mawson, *Aurora Australis*, p. ixx.

Roald Amundsen (1872-1928) and the well-equipped Norwegian Antarctic Expedition, *Fram* (1910-1912) found the mysterious South Pole before either Scott or Shackleton. Amundsen and his party with sledges pulled by dogs **[Fig. 15]** reached the Pole on 15 December 1911. After several days they headed back leaving the Norwegian flag, surplus equipment and two letters; one for the King of Norway and the other for Robert Scott who was on his way to the Pole with his own party from the *Terra Nova* expedition (1910-1913).

Fig. 15
Oscar Wisting with his dogs on the Pole 1911
Photograph
Norwegian Antarctic Expedition (1910-1912)

Previous expeditions had been photographed but not to the extent of the expeditions that would follow with the photographers Herbert Ponting and later Frank Hurley. Their photographs would become synonymous with the Heroic Age of Antarctic exploration. It was these photographs that brought Antarctica into popular culture and established the representation of Antarctica's landscape as black and white.

Herbert Ponting was the official photographer on the British Antarctic Expedition, *Terra Nova* (1910-1913) led by Robert Scott. Ponting's previous experience was with travel photography and he used his experience to comprehensively document Antarctica with photographs and film footage. He took a cinematograph[38] and captured some of the first short film sequences **[Fig. 16]** in Antarctica that he later used to make several documentaries.

The *Terra Nova* travelled through the ice pack and reached Antarctica in January 1911. Soon after they arrived Scott led a large party **[Fig. 17]** to lay depots on the ice barrier in preparation for the journey to the South Pole the following spring. The winter was spent at Cape Evans where they had set up base and built the pre-fabricated *Terra Nova* hut.

Fig. 16
Cinematographing the Terra Nova's bow forcing aside the floes 1910
Herbert Ponting
Photograph
British Antarctic Expedition (1910-1913)

[38] An early form of cine camera used to take moving images. This particular camera could also be used as a projector.

Fig. 17
The Southern Party 26 January 1911
Herbert Ponting
British Antarctic Expedition (1910-1913)
© Royal Geographical Society

Ponting's expertise was in portraiture and he took photographs of the crew, dogs and ponies. He was known on the expedition for staging his shots, 'Scott himself humorously coined the verb "Ponting" and "To Pont" to describe being "directed" for the benefit of the camera'.[39] The photographs he took of landscape often have figures in them or use the contrast of the foreground and the background to provide a sense of scale. As well as black and white photographs, he also produced some of the first known colour photographs using 'Autochrome' plates[40] in Antarctica. Ponting worked and slept in a small darkroom at Cape Evans **[Fig. 18]**, which I visited in 2004.

Edward Wilson, who previously accompanied Scott on the *Discovery* expedition, was the zoologist and artist on the *Terra Nova,* and has become one of the most well known artists from the Heroic period. He was wholly involved with the expedition as the physician, zoologist, naturalist, sledger and artist and these roles are reflected in his drawings and watercolours.

> His curiosity and enthusiasm involved Wilson with everything, and he drew everything. He painted landscapes, sketched scenes of expedition sledging parties, designed sledge flags, drew the anatomy of penguins, illustrated the Hut's literary paper.[41]

This 'literary paper' was the *South Polar Times* and volume 3 (1911) was produced during this expedition. As Scott recorded, Edward Wilson **[Fig. 19]** always approached his drawing with principal themes: ' "Natures harmonies cannot be guessed at", that "accuracy" was of "extreme importance", that the doctrines of Ruskin were as applicable to Antarctica as to everywhere else'.[42] These principles aided Wilson in his depictions of the atmospheric optical phenomena he experienced in Antarctica, one example of this is a watercolour depicting the parhelion, caused by the diffraction of light through and off the atmospheric ice crystals creating the illusion of multiple suns **[Fig. 20]**.

39 National Maritime Museum (Great Britain) and A.T. Kearney Ltd., South: The Race to the Pole p. 94.
40 Autochrome was invented in 1907 and is a form of colour photography whereby a glass plate comprising both the colour screen and the photographic emulsion, or coating produce a positive colour image.
41 Pyne, *The Ice: A Journey to Antarctica* p. 182.
42 Pyne, *The Ice: A Journey to Antarctica* p. 183.

Fig. 18
Ponting at work in his darkroom 24 March 1911
Herbert Ponting
Photograph
British Antarctic Expedition (1910-1913)

Fig. 19
Dr. Wilson working up a sketch 19 May 1911
Herbert Ponting
Photograph
British Antarctic Expedition (1910-1913)

Fig. 20
Parhelion (mock suns) from the ramp 14 September 1911
Edward A. Wilson
British Antarctic Expedition (1910-1913)
© Royal Geographical Society

During the first winter Wilson took his assistant Aspley Cherry-Garrard (1886-1959) and Henry 'Birdie' Bowers (1883-1912) on a six-week journey to the Emperor penguin rookery at Cape Crozier, where they observed them nesting and collected their eggs for research purposes.[43] Cherry-Garrard narrated this experience, which he also referred to in his personalized account of the expedition, *The Worst Journey in the World*.[44]

There would however be a worse journey later that year when the Antarctic summer began. Scott and his polar party of Wilson, Bowers, Lawrence Oates (1880-1912) and Edgar Evans (1876-1912) **[Fig. 21]** would reach the South Pole on 17 January 1912 nearly a month after Amundsen. The return trip was difficult and ended tragically. Evans died on the Breadmore Glacier with what was believed to be a severe concussion. Oates knowingly chose to walk to his death with his last words being: 'I am just going outside, and may be some time'.[45] Scott, Wilson and Bowers continued on and perished two weeks later trapped in a blizzard in their tent around 29 March 1912. Their scientific specimens, diaries and the final sketchbooks of Edward Wilson were recovered when they were found in the tent the following spring. They were later buried under a great cairn of ice by the search party.

43 It was believed at the time that the Emperor penguin was a primitive bird that could be the missing evolutionary link between dinosaurs and birds. Therefore obtaining the embryo of the Emperor penguin was regarded as a major ornithological prize, a scientific equivalent, perhaps, to obtaining the Pole itself. 'Edward Wilson of the Antarctic', 20 April 2008, <*http://www.edwardawilson.com/features/worst_journey.shtml*>.

44 Apsley Cherry-Garrard, *The Worst Journey in the World*, Antarctic, 1910-1913 (London: Constable, 1922).

45 Herbert G. Ponting, *The Great White South* (London: Gerald Duckworth, 1950) p. 283.

Fig. 21
On the Polar Plateau 1912,
(Left to right) Evans, Oates, Wilson, Scott
Photograph H.R. Bowers
British Antarctic Expedition (1910-1913)

Ponting had already returned to Britain in February 1912 and he was shocked, along with the rest of world, when he heard of the deaths of Scott and the polar party. He dedicated himself to the promotion of the legend of Scott ensuring they would not be forgotten. He showed the heroism of Scott and his men through film and slide presentations. Along with these lectures Ponting published a book *The Great White South* (1921) and three documentaries: *The Undying Story of Captain Scott* (1913), *The Great White Silence* (1924), *Ninety degrees South: With Scott to The Antarctic* (1933). The last of which was acclaimed as one of the best documentaries of its time. Using sound Ponting was finally able to tell the story of Antarctica, as well as the hardships of the expedition and the tragedy of Scott and his party.

Douglas Mawson, a geologist who had been to Antarctica with Shackleton on the *Nimrod* was determined to return to Antarctica to explore the coast to the west of Cape Adare and due south of Australia. Mawson contacted Scott, prior to The British Antarctic Expedition, *Terra Nova* (1910-1913) and was invited to join Scott's ill-fated South Pole sledging party. He declined and approached Shackleton, who needed to raise money but like Scott, Shackleton was also concerned with feats of exploration.

Mawson had no interest in these non-scientific endeavours and raised the capital to lead his own Australasian Antarctic Expedition, *Aurora* (1911-1913) to explore the unknown region west of Cape Adare on the Ross Sea. This scientific journey contributed more geographical knowledge about Antarctica than any other expedition during the Heroic Age. With a crew from Australia and New Zealand it was visually recorded with the photographs of Frank Hurley.

During the *Aurora* expedition Mawson set up the first communications to Antarctica by a wireless transmitter in Commonwealth Bay in Antarctica and a relay station on Macquarie Island, a small island eight hundred and fifty miles from Tasmania. Frank Hurley had been stunned by the power of nature and the wildlife he encountered on Macquarie Island **[Fig. 22]** and the medical officer of the expedition, Archibald McLean (1895-1921) described Hurley's state on Macquarie Island:

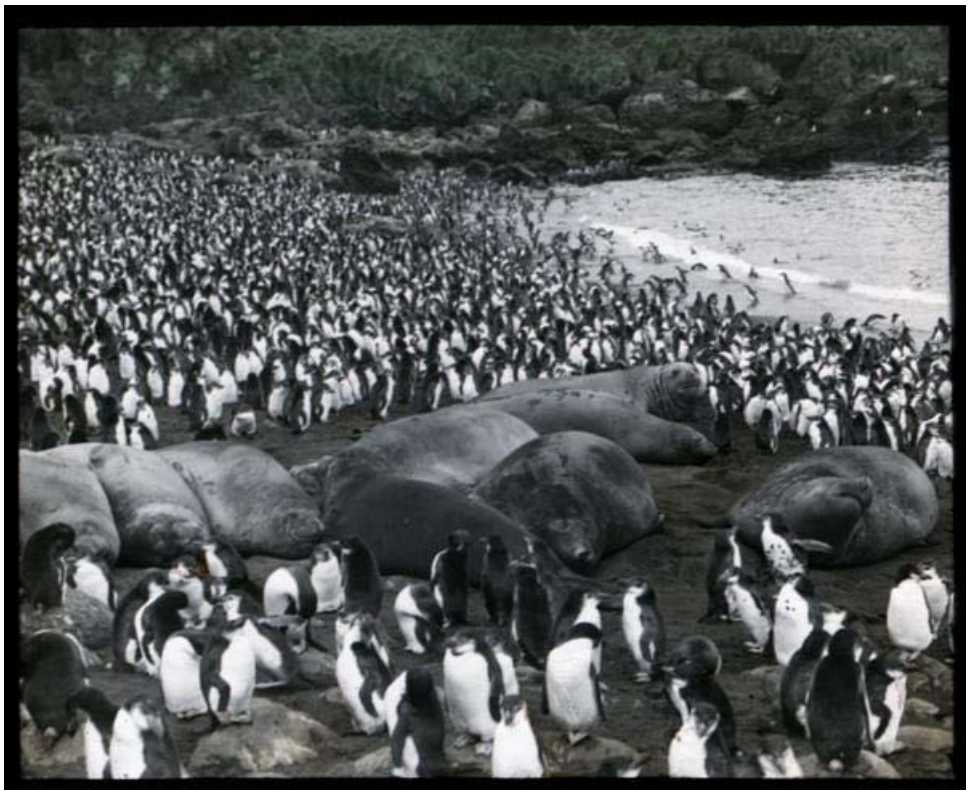


Fig. 22
Young sea elephants asleep amongst royal penguins, South End rookery, Macquarie Island 1913
Frank Hurley
Lanternslide, col.
Australasian Antarctic Expedition (1911-1914)
National Library of Australia

> Down on the beach, Hurley, in a kind of photographic ecstasy, was striving to do justice to his phenomenal surroundings. Torn between the claims of cinematograph and camera, he rushed about using each in turn. The penguins clustered in force round the legs of the tripod.[46]

Hurley had never travelled more than one hundred miles from home and now he was going to the edge of the then known world.[47] In the 2004 documentary *Frank Hurley: The Man Who Made History,* Simon Nasht states, 'He imagined they were on an odyssey for the empire'.[48] Going to any length to get a picture, on the *Aurora* he shot from high up in the rigging or out on the bowsprit of the ship as they travelled through the pack ice. Hurley's photographs are now so familiar they have become synonymous with Antarctica and *A turreted berg* **[Fig. 23]** is one such image.

Fig. 23
A turreted berg
Frank Hurley
Lanternslide, col.
Australasian Antarctic Expedition (1911-1914)
National Library of Australia

When they arrived at Cape Dennison in Commonwealth Bay they built the hut (which is still there today) in what they would find to be one of the windiest places on the planet at sea level **[Fig. 24]**.[49] Hurley spent hours in his darkroom at Cape Dennison, where he wrote 'Near enough is not good enough'.[50] Hurley was concerned with making perfect images and he used his technical abilities to enhance his photographs. The *Home of the blizzard* (1913) however shows Antarctica as it was, the only addition being the story that Hurley depicted through his choice of shots and sequence of editing. This documentary shows part of a treacherous journey led by Mawson to the Magnetic South Pole during the expedition. Hurley struggled with his camera, working in gale force winds and below zero temperatures to film this footage and Nasht states, 'His film retold the oldest myth of them all 'the heroes journey', it was the story he would retell through his life as adventurer and showman'.[51]

46 Alasdair McGregor, *Frank Hurley: A Photographer's Life* (Camberwell: Viking, 2004).
47 McGregor, *Frank Hurley: A Photographer's Life* p. 37.
48 'Frank Hurley: The Man Who Made History', Simon Nasht and Anna Cater, DVD (Australia: Australian Broadcasting Corporation et al., 2005).
49 'Frank Hurley: The Man Who Made History', Nasht.
50 McGregor, *Frank Hurley: A Photographer's Life* p. 1.
51 'Frank Hurley: The Man Who Made History', Nasht.

Blizzards are a recurring theme during Mawson's expedition and Elizabeth Leane from the School of English Journalism and European Languages at the University of Tasmania recently wrote a paper about a lesser-known Antarctic manuscript that was produced during Mawson's expedition called the *Adélie Blizzard*.[52]

Fig. 24
A blizzard
Frank Hurley
Photograph
Australasian Antarctic Expedition (1911-1914)
National Library of Australia

The *Adélie Blizzard* was a laboriously hand-copied monthly newssheet created in the huts during the winter months of the expedition and it included small pieces of news received via the newly operational wireless in Antarctica. The medical officer Archibald McLean edited the *Blizzard* and Douglas Mawson stated in his book of the expedition:

> At the beginning of April, McLean laid the foundations of The *Adélie Blizzard* which recorded our life for the next seven months. It was a monthly publication, and contributions were invited from all on every subject but the wind. Anything from light doggerel to heavy blank verse was welcomed, and original articles, letters to the Editor, plays, reviews on books and serial stories were accepted within the limits of our supply of foolscap paper and type-writer ribbon.[53]

[52] The *Adelie Blizzard* is also known as the *Blizzard*.
[53] Douglas Mawson, *The Home of the Blizzard: Being the Story of the Australasian Antarctic Expedition, 1911-1914,* (London: Hodder and Stoughton, 1934) Chap. 23.

Leanne refers to the *Adélie Blizzard* as 'the Australasian Antarctic Expedition's neglected newspaper'. She describes that Mawson and McLean were preparing the *Adélie Blizzard* to be published however, they were unable to find a publisher as they returned from Antarctica during the war and the death of Scott had focussed attention on his expedition and the paper *South Polar Times*.[54] A small section of the *Adélie Blizzard* is published in *The Home of the Blizzard* and the manuscripts for the Adélie Blizzard are held in the Mawson Collection of the South Australian Museum.

While Amundsen, Scott and Mawson led their expeditions to Antarctica, Ernest Shackleton continued with his campaign of lectures and fundraising in order to mount his own expedition following his return from the *Nimrod* expedition. This period was the final phase of the Heroic Age of Antarctic exploration and Shackleton's last possibility for Antarctic achievement was to cross Antarctica from coast to coast **[Fig. 25]**.[55]

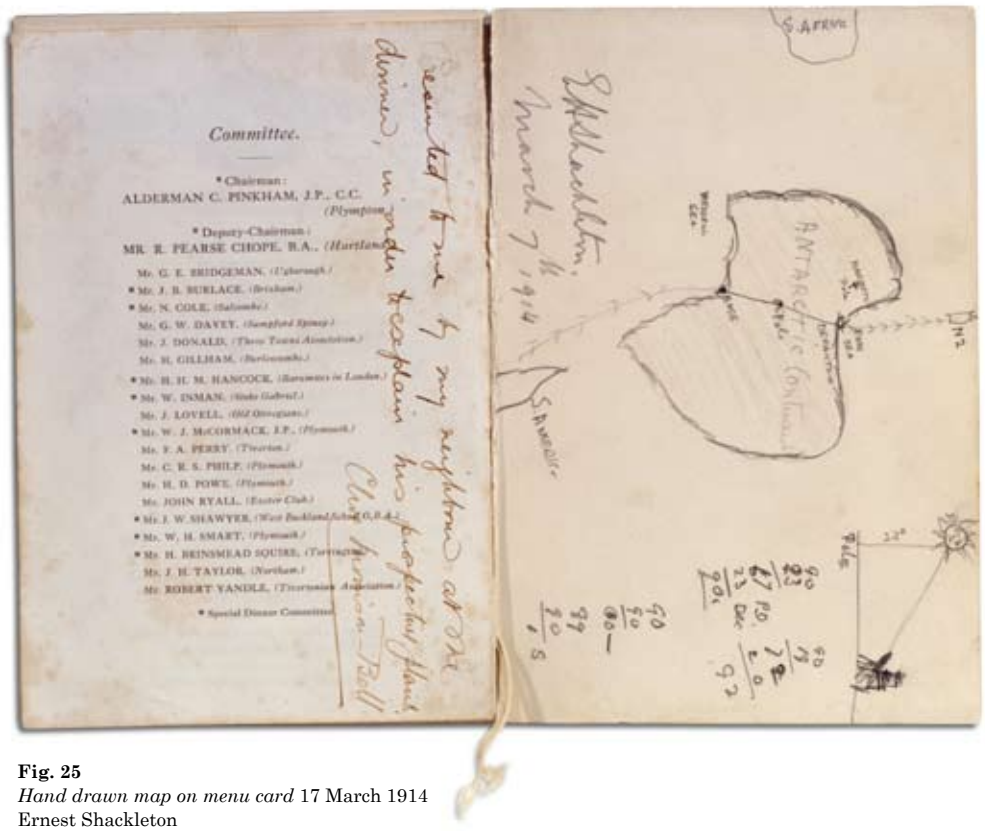


Fig. 25
Hand drawn map on menu card 17 March 1914
Ernest Shackleton
© Royal Geographical Society

54 Elizabeth Leane, 'The Adelie Blizzard: The Australasian Antarctic Expedition's Neglected Newspaper', *Polar Record* 41 (2005), 11-20.

55 Map sketched on the back of a menu card by Ernest Shackleton for Clive Morison-Bell at the London Devonian Association's annual dinner. In it, Shackleton identifies his planned route for his British Imperial Trans-Antarctic Expedition, which he hoped would be the first to cross the landmass of Antarctica. 'Hand drawn map on menu card', 17 March 1914, Ernest Shackleton, Royal Geographical Society.

Shackleton left for Antarctica in August 1914 just after the First World War began. The Imperial Trans-Antarctic Expedition (1914-1917) would use two crews on the ships the *Endurance* and the *Aurora*. The *Endurance* would go to the Weddell Sea and the *Aurora* to the Ross Sea to lay depots for Shackleton's subsequent crossing.

Frank Hurley had established his reputation on Mawson's *Aurora* expedition and now he was the photographer on the *Endurance*. The photographs he took retell its epic story and as Alasdair McGregor, the author of Frank Hurley's biography states, 'If we didn't have the visual record of the expedition the exploits would virtually be a footnote in Antarctic history'.[56]

The *Endurance* came within eighty-five miles of Antarctica where it became trapped in pack ice **[Fig. 26]**. After several days the crew realised that they would be stuck until the ice receded. After ten months stuck in the ice (which was shifting and moving northwards) the ship was finally crushed by the ice **[Fig. 27]**.

Fig. 26
The Endurance behind rounded ice mounds in the Weddell Sea
Frank Hurley
Photograph
Imperial Trans-Antarctic Expedition (1914-1917)
National Library of Australia

With no communication to the outside world the expedition became a phenomenal story of human survival. They had modest supplies of food, clothing and shelter and Shackleton and his men camped for five months on the ice floes. Their main encampment was on a large floe less than two miles from the *Endurance*, which they called 'Ocean Camp'. From here they prepared for their later inevitable sea voyage in the three small lifeboats, the *James Caird, Dudley Docker* and *Stancomb Wills* from the *Endurance*.

Along with expedition supplies Hurley's precious negatives and film were left inside the *Endurance*. He later retrieved them by diving into the mushy ice that had filled the ship. When Shackleton ordered each man to save only two pounds of belongings Hurley had to destroy an estimated four hundred glass plates, keeping just one hundred and fifty,[57] along with his album and film footage in a can that he then soldered shut.[58]

56 'Frank Hurley: The Man Who Made History', Nasht.
57 McGregor, *Frank Hurley: A Photographer's Life* p. 113.
58 Eastman Kodak, *The Endurance,* Ed. 1999, Second Story, 2 May 2008, <http://www.kodak.com/US/en/corp/features/endurance/>.

Fig. 27
Endurance crushed to death by the icepacks of the Weddell Sea, the sinking ship, watched by the dogs
1 November 1915
Frank Hurley
Imperial Trans-Antarctic Expedition (1914-1917)
National Library of Australia

They remained camped on the ice floe until they had drifted so far north they were out of the Weddell Sea and were in the Southern Ocean. The ice floe on which they were camped was destined to disintegrate and food was running out. There was no *South Polar Times*, *Aurora Australis* or *Adélie Blizzard* produced on the floes and Shackleton was concerned that boredom and fear could split the party into factions.[59]

[59] McGregor, *Frank Hurley: A Photographer's Life* p. 113.

They were eventually forced to sail in open boats to Elephant Island. Hurley states of his remaining negatives, 'I had to preserve them with my life, there came a time were we had to choose between heaving them overboard or throwing away our surplus food, and the food went over'.[60]

From Elephant Island Shackleton decided that he and five others would sail the *James Caird* (the most sea-worthy of the three boats) to get help from whaling stations at South Georgia Island. Twenty-two men including Frank Hurley remained on Elephant Island where they lived in a hut made with the two remaining upturned boats **[Fig. 28]** until Shackleton returned with help. Shackleton and the crew reached South Georgia Island in seventeen days, but it was nearly four months before the crew could be rescued from Elephant Island. They then rescued the remaining members[61] of the Ross Sea shore party, who had their own story of endurance and this is told in *Shackleton's Forgotten Men.*[62]

Hurley used the photograph to tell a story. Through his photographs and their selection and manipulation (see chapter 3 page 32) he was able to show a beginning, a middle and an end to an epic adventure. The image, *A boat was lowered for the shore, ringing cheers greeted its approach, a terrible chapter in our lives was drawing to a close,* **[Fig. 29]** was used by Hurley in this way; the photograph was actually taken when Shackleton left to get help, though Hurley used it to illustrate the moment of rescue.

60 'Frank Hurley: The Man Who Made History', Nasht.

61 Ten men from the Ross Sea shore party were stranded when the *Aurora* was prematurely carried out to sea and forced to sail back to New Zealand. Three of these stranded men died before they were rescued later by Shackleton.

62 Lennard Bickel, *Shackleton's Forgotten Men: The Untold Tragedy of the Endurance Epic* (New York: Thunder's Mouth Press; Balliett & Fitzgerald, 2000).

Fig. 28
View of interior of hut on Elephant Island 1916-1917
Frank Hurley, George Marston
Lanternslide, composite photograph and drawing
Imperial Trans-Antarctic Expedition (1914-1917)
National Library of Australia

Hurley believed that 'The picture is not a record of things in view, regard your camera as an artist does his brush, think that you hold a piece of apparatus worthy of the same possibilities as the artist, the camera is just a piece of mechanical apparatus you are its intellect'.[63]

Shackleton's story is significant but was not fully known until after the war when Hurley's film *In The Grip of The Polar Pack Ice* (1919) was released and its narrative became part of popular history. And now, with the re-appreciation of the photographs and film, we are reminded of the difficult story of survival that Shackleton and his crew faced on the ice floes of the Weddell Sea.

Fig. 29
A boat was lowered for the shore, ringing cheers greeted its approach, a terrible chapter in our lives was drawing to a close Monday, 24 April 1916
(see chapter 3 page 32)
Frank Hurley
Imperial Trans-Antarctic Expedition (1914-1917)
National Library of Australia

63 'Frank Hurley: The Man Who Made History', Nasht.

4.4 The mechanical and scientific exploration of Antarctica

Shackleton's dream of an overland crossing was eventually achieved by the Commonwealth Trans-Antarctic Expedition (TAE) (1956-1958) which was led by Vivian Fuchs (1908-1999),[64] with support from Edmund Hillary (1919-2008). Fuchs left to cross Antarctica from the Weddell Sea and Hillary led a support party from the Ross Sea to lay fuel and food depots. Using tractors and snow cats[65] for mechanical transport **[Figs. 30, 31]**, Vivian Fuchs successfully completed the first crossing of the Antarctic via the South Pole in 1958. The photographs of this expedition used colour technology and this illustrated Antarctica differently to the way it had been depicted previously during the Heroic Age of Antarctic Exploration. This was the beginning of a new era of expeditions to Antarctica that included International cooperation.

64 Neville Peat and Otago Museum, *Antarctica: The Big Ice: Exploration, Science, Inspiration* (Dunedin: Otago Museum, 2007) pp. 32-33.

65 Hillary's tractor and Fuch's snow cat are now displayed at the Canterbury Museum in Christchurch.

Fig. 30
Snow cats in landscape
Commonwealth Trans-Antarctic Expedition (1955-1958)
Photograph
© Royal Geographical Society

Fig. 31
Group at the South Pole
Photograph
Commonwealth Trans-Antarctic Expedition (1955-1958)
© Royal Geographical Society

Buildings were established on the current Scott Base site by Britain to support the The Commonwealth Trans-Antarctic Expedition. These buildings were also used during the The International Geophysical Year (IGY) (1957-1958).[66] The buildings were later entrusted to New Zealand and the IGY/TAE hut is now a historic site and a small, on site museum.

The International Geophysical Year was a major international attempt to observe and collect data on the Earth's natural phenomena. Antarctica was included in this effort and this later lead to the Antarctic Treaty (1961). Activities in Antarctica have continued to be focused on science and Antarctica is now dotted with scientific stations from nations including Finland, United States, Poland, Uruguay, Chile, France, Argentina, New Zealand, Australia, Romania, Germany, Spain, Brazil, United Kingdom, Russia, Italy, Ecuador, Sweden, South Africa Ukraine, Norway, Bulgaria, Peru, India, Japan and China.

4.5 Antarctic artists programmes

> Support for artists to visit the continent certainly inspires hope that these new forms of engagement may emerge.[67]

In the last thirty or so years artists and writers have been able to travel to Antarctica with various international Antarctic programmes as artists in their own right, not connected or obliged to document science or expeditions. They are able to respond to Antarctica without the concern of 'documenting' it for a pre-determined purpose. The result has been a diverse collection of modern and contemporary work that is informed by the place, and is connected to and engaged with current contemporary art practice, rather than scientific objectives. Artists reflect Antarctica in their work and through experience are able to suggest their own concerns and questioning of the future of Antarctica.

The first 'Artists and Writers Program' was established by the United States National Science Foundation (NSF) in 1982, followed by the Australian Antarctic Divisions (AAD) 'Australian Antarctic Arts Fellowship' in 1987, then Antarctica New Zealand's (ANZ) 'Artists to Antarctica' programme in 1996 and most recently the British Antarctic Survey's (BAS) 'Artists and Writers Program' in 2001. These schemes have assisted artists to travel to Antarctica with the intention of providing insightful interpretations to the public through art.

Since Antarctica is such a different and overwhelming experience, the phenomenon of the landscape or knowledge of its history continues to inspire artists and writers. *The Ice* by Stephen Pyne provides artists, writers and scholars with an academic reference to the philosophical background of Antarctica. An Antarctic fellow himself Pyne discusses the environment and analyses both the art and literature of previous explorers and expeditioners of Antarctica, including their paintings, engravings, journals, newspapers, books, travelogues, memoirs, sketches, photographs and cinematic footage.

66 Scientists from sixty-seven countries participated.

67 Elena Glasberg, "'bad light": A visual Approach to Antarctica' in Sophie McIntyre et al., *Breaking Ice: Re-Visioning Antarctica*, (Wellington: Adam Art Gallery, 2005) p. 13.

Recently the humanities scholar Elena Glasberg, a 2004 participant of the American Antarctic Artists and Writers Program, has been raising issues of gender,[68] nation, technology and art in relation to Antarctica. Glasberg is adding to Antarctic philosophical literature, and since her participation in the programme she has written several essays about the work of the visual artists. She states:

> Precursors, heroes and ancient maps offer ways of seeing Antarctica. Like ice breaker ships making their way through the surrounding seas to an Antarctic shore, contemporary artists follow openings in the pack ice of history and preconception.[69]

Australian and New Zealand experiences

The exhibition *Breaking Ice: Re-Visioning Antarctica* (2005) at The Adam Art Gallery was one of the few contemporary exhibitions of Antarctic art. All artists were from Australia and New Zealand. Some of whom had been to Antarctica and others who had not, but used their imaginings and archival material to reference Antarctica. The concepts of this exhibition lead me to consider how the experience of artists working with Antarctica is portrayed in their work.

I examined the differences between the experiences and work of artists on the New Zealand and Australian programmes. Typically the experiences of the New Zealand artists take place within Antarctica. This is different to the Australian artists' experiences, because where they journey through the Southern ocean to Antarctica, New Zealand arts fellows are flown directly to Antarctica, spend less than two weeks there travelling around with guides, in some cases reaching the ice edge.

The contrasting programmes and the work that is created by some of these artists strongly reflects their differing experiences. In the case of the Australian programme the idea of 'the journey' is the underlying narrative in the work of some of these artists. The Australian fellows journey to Antarctica takes between ten and fourteen days from Hobart through the Southern Ocean on the icebreaker, *Aurora Australis*, with artists often spending longer on the boat than they do in Antarctica, and having an enhanced experience of the ice and oceans surrounding Antarctica.

This is seen in the works of Bea Maddock[70] and Jörg Schmeisser.[71] Maddock was seriously injured on the journey and at times drew the Antarctic landmass from her cabin window. *Sea road to Antarctica,* 1987 **[Fig. 33]** illustrates this idea of the journey through the sea and the integral relationship it has to the work of these artists. Often Maddock's work uses the elongated panorama to illustrate her landscapes which evoke absence and presence.

68 Before travelling to Antarctica Glasberg compared Ursula Le Guin's short story *Sur* (1982) with the 'Women's Antarctica Crossing' (2000-2001) and considers that 'feminism and the post-colonial are both invoked in *Sur*'. Elena Glasberg, 'Refusing History at the End of the Earth: Ursula Le Guin's 'Sur' And the 2000-01 Women's Antarctica Crossing', *Tulsa Studies in Women's Literature*, 21.1 (2002), 99-121.

69 Elena Glasberg, '"bad light": A visual Approach to Antarctica' in Sophie McIntyre et al., *Breaking Ice: Re-Visioning Antarctica* p. 12.

70 Bea Maddock's Antarctic works include the artist book *To the Ice,* 1991.

71 *Jörg Schmeisser: Breaking the Ice,* works from the Antarctic (1998-2003).

Fig. 33
Sea road to Antarctica 1987
Bea Maddock
Druckma Press, Melbourne
Offset-lithograph, printed in black ink, from one plate
Ed. 10/25
National Gallery of Australia, Canberra

Jörg Schmeisser uses his meticulous skills as a printmaker to transform his observations into sublime depictions of Antarctica. His prints utilise a limited palette, the print process and his mark making to capture the textures and depth of the ice. Schmeisser's work documents his encounters on the boat and this is seen in his work, *My first little book from the voyage to the ice on the Aurora Australis* **[Fig. 34]**. A National Gallery of Australia intern Sarina Noordhuis-Fairfax states of Schmeisser's work, 'there is a sense of the experience being distilled down to the basic elements of air and water, with Schmeisser's drawings containing an almost incandescent clarity of vision'.[72]

Fig. 34
My first little book from the voyage to the ice on the Aurora Australis 1999
Jörg Schmeisser
Engraving, printed in blue ink, from multiple polycarbonate sheets; watercolour, gouache and pencil
National Gallery of Australia, Canberra

72 The National Gallery of Australia, Gordon Darling Graduate Intern Sarina Noordhuis-Fairfax, 'Schmeisser, Jörg', 2008, 10 June 2008, <http://cs.nga.gov.au/Detail.cfm?IRN=174368>.

The journey for the New Zealand artists, however, is to fly eight hours by RNZAF Hercules to arrive directly in the Ross Sea Dependency at Scott Base and McMurdo Sound. With just one or two small windows in the main cabin it is possible, but difficult, to see the ice floes and ice bergs on the way to Antarctica. Generally the artists are transported directly into the ice and do not experience the journey in the same way as the Australian Programme. The New Zealand artists experience a more interior encounter of Antarctica. They arrive within an icescape with no view of the watery ocean, but instead large expanses of sea ice and ice shelves. Here it is possible to feel disorientation out on the ice and away from major landmarks like Mount Erebus, McMurdo and Scott Base.

The direct landing at McMurdo Station, Scott Base and the region once occupied by early explorers allows the artists to find cultural markers to locate themselves. The artists are aware of the narratives of the Heroic Age and their visits to the huts of Scott and Shackleton are poignant and moving. Therefore numerous New Zealand artists, including myself, have responded to the huts and narratives of the explorers. Printmaker Dee Copland had already read a great deal about the Heroic Age and Gina Irish states,

> On arrival in Antarctica, Copland assumed the role of explorer, her greatest discovery: Ernest Shackleton's hut. In freezing conditions she completed several sketches and drawings of this heritage site. With precision and reflection Copland transformed site drawings into a large woodcut of the interior that shared the exhibition title, *A Standing Place* (2004).[73]

[73] Gina Irish, 'Southbound: Artists to Antarctica,' *Art New Zealand* 117 (2005).

Additionally Dick Frizzell who is known for his post-modern comic style paintings and representations of 'kiwiana', focused on the world of hut interiors **[Fig. 35]** when he travelled to Antarctica (2005). Just as Raewyn Atkinson has with her use of porcelain to build installations of cans and mugs. Atkinson casts the porcelain into shapes reminiscent of the old cans that surrounded Shackleton's hut and then applies decals printed with historic photographic images of Antarctica that she has prepared. Her work is concerned with the impact of human exploration on the continent. Atkinson, like myself, is working with the idea of the souvenir and in her work she uses the translucent qualities of porcelain to evoke Scott's fatal journey **[Fig. 36]**.

Fig. 35
Hut Interior 2006
Dick Frizzell
Oil on canvas
Courtesy Gow Langsford Gallery, Auckland

Fig. 36
Cape Evans (The ill fated party) 2005
Raewyn Atkinson
Porcelain
From *Designs on Antarctica*
Courtesy Objectspace, Auckland

Increasingly these specific experiences of the programmes are destined to come together as the journey to Antarctica may change for some Australian artists. In 2008 the AAD will introduce flights to Antarctica and the new information for artists applying to the AAD includes, 'Commencing in 2008/09 it may be possible for seats on Intercontinental flights between Hobart and Antarctica to be allocated to this programme'.[74] The more artists who fly to Antarctica the more comparable the programmes will become.

Global futures; tourism and climate change

> We need to re-establish Antarctic difference in order to rescue it from destruction and from problems of the rest of the world. But ensuring Antarctica remains pristine will be difficult. As the increase in tourism and succession of 'footstep-style' re-enactments testify, it is easier to follow the path of history's exploitation of the fragile environment than to invent less invasive interactions, or leave no trace at all.[75]

As concerns rise about the increased activities in the region these issues begin to be reflected in the work of artists. One such artist is the New Zealand photographer Anne Noble who investigates landscape and its representation. Her seemingly banal images show tourism and the promotion of Antarctica through which she demonstrates her questioning of the practice of 'framing Antarctica as heroic, picturesque or sublime'.[76] Noble's recent photographs look at Antarctica today and her deserted scenes **[Fig. 37]** reveal the presentation of Antarctica to the public. Irish states, 'Noble has turned her attention to the construction of perception. Just how have we come to believe that Antarctica is a glistening white world where penguins frolic and snowflakes fall?'.[77]

74 Australian Antarctic Division, 'Australian Antarctic Arts Fellowship', 1 July 2008, <http://www.aad.gov.au/default.asp?casid=3892>.

75 Elena Glasberg, '"bad light": A visual Approach to Antarctica' in Sophie McIntyre et al., *Breaking Ice: Re-Visioning Antarctica* p. 13.

76 Massey University, 'Professor Anne Noble', 10 June 2008, <http://www.massey.ac.nz/massey/depart/creative-arts/fine-arts/staff/anne-noble.cfm>.

77 Irish, 'Southbound: Artists to Antarctica'.

Fig. 37
Wilhelmina Bay (Antarctica) 2005
Anne Noble
Pigment print
Courtesy Anne Noble

More and more artists, including myself, are concerned with the future of Antarctica and its fragile state due to climate change and ice melt from both polar ice caps and glaciers around the world. The concern for Antarctica's future is part of a much larger trend of environmental art which plays a critical role in informing the public about environmental issues through art. As the concerns of climate change have increased, there has been a greater number of artists working with these themes. As these concerns continue to rise and the ice becomes more endangered these may well become the main themes for future artists travelling to Antarctica. These issues are illustrated in the 2007 exhibition of international artists[78] that addressed the theme of climate change, *Melting Ice / A Hot Topic: Envisioning Change*. Organised by The Natural World Museum[79] in partnership with the United Nations Environment Programme. This exhibition was assembled for the United Nations World Environment Day (2007) and was exhibited in the Nobel Peace Centre, Oslo.

78 Including the artist and furniture designer David Trubridge, who I travelled to Antarctica with in 2004.

79 The Natural World Museum (NWM) is a mobile and global cultural institution, a 'museum without walls' that operates as the premier international art organisation partnering with the United Nations Environment Programme (UNEP) through the Art for the Environment initiative.

Chapter 5

PERSONAL EXPERIENCE OF ANTARCTICA

5.1 Introduction

> For many artists, the snow-white landscape, dry valleys and icy blue crags leave a lasting impression.[1]

Antarctica was more mysterious in 2004 when I first applied to the Artists to Antarctica Programme but times and attitudes have changed. Antarctica is currently mentioned almost daily in the press, more often than not regarding scientific research being undertaken there in relation to climate change. It could be that I notice these reports more with my heightened awareness of Antarctica, but there is no doubt it has become more topical with our increased knowledge about the effects of industrialisation on the environment.

During my Masters project, when I was making souvenirs and working with the stories of built and collected objects, I became aware of the possibility of going to Antarctica with the New Zealand 'Artists to Antarctica' programme. I thought about how the objects I made could relate to Antarctica and I believed that it was a place that had not been depicted consciously in the souvenir as an artistic work. Antarctica is more often represented by science and scientists and historically, artwork about Antarctica recorded either an expedition, or the nature of the landscape and its inhabitants in a realistic way for the purpose of science and exploration.

1 Gina Irish, 'Southbound: Artists to Antarctica,' *Art New Zealand* 117 (2005).
2 Irish, 'Southbound: Artists to Antarctica'.

The New Zealand 'Artist to Antarctica' programme's function is to increase the awareness of Antarctica by providing opportunities for new interpretations by artists. 'Antarctica New Zealand' and 'Creative New Zealand' provide this fellowship which has produced a diverse response from a wide range of media specific artists. Christchurch based contributor to *Art New Zealand*, Gina Irish in a recent article about the programme stated:

> Writers, poets, sculptors, ceramicists, printmakers, fashion and textile designers, jewellers, furniture makers, painters, intermedia and sound artists, photographers, composers and choreographers, have all travelled to Antarctica and the scheme was positioned as an exciting and innovative venture.[2]

In recounting my personal experience before, during and after the journey to Antarctica, I will illustrate how influential the Antarctic fellowship has been as the inspiration for this research project. My personal experience of the landscape, the vehicles, the ice, the huts and Antarctica's human and animal inhabitants has informed all the work that I have produced for this research project.

5.2 Before the trip to Antarctica

> Most people know the moon better than Antarctica. The ice-bound continent at the far end of the world is the fifth largest, only Europe being smaller, but until the 1800s it was as far beyond human imagination as it is beyond sight.[3]

Before 2004 my beliefs and thoughts about Antarctica provided the catalyst to develop this research project and subsequently influenced the developments within the research. Through recalling my personal memories I have been able to reflect on some of the ways that people who do not have a direct Antarctic knowledge tend to perceive Antarctica. When I began this research project the issues that currently pertain to climate change and global warming were nowhere near as mainstream as they have become. With the advent of the fear of a melting planet, in danger of losing its glaciers along with the ice of the north and south poles, and with rising sea levels threatening to engulf entire islands, Antarctica and the Northern polar ice cap have become far more common topics.

Antarctica is known to all manner of scientists, environmentalists and naturalists because they have an interest in it, or may have experienced it directly themselves. As a layperson I had a very simplistic notion of what Antarctic was. In my earliest notions I believed that Antarctica was made up of a mass of icebergs surrounding one large mass of snow and ice. I was not aware that there was land beneath the ice. Others still share this misconception, for example, when I have shown my photographs from Antarctica people have often been surprised to see land in these images.

[3] Pieter van der Merwe in National Maritime Museum (Great Britain) and A.T. Kearney Ltd., *South: The Race to the Pole* (London: National Maritime Museum, 2000) p. 8.

Antarctica has no indigenous population, unlike the Arctic, and remains without a permanent population. Transient visitors have experienced this mysterious continent in a very limited number and little has been learned regarding how to live in Antarctica. Before my application Iwas not aware that there were international bases in Antarctica and thought that people very rarely went there at all.

I thought about Antarctica long before I experienced it. Why did I choose Antarctica? I thought at the time that I could use the experience as a way of commenting on and illustrating how landscape has been used historically in jewellery as a memento of place and experience, with a continent that is significant to many cultures.

5.3 Artist to Antarctica—on the ice

I am the first jeweller to travel to Antarctica as an Antarctic Arts Fellow (2004-2005), my event number was *K323*. I would travel with Antarctic Arts Fellows, Bernadette Hall (poet), Kathryn Madill (painter) and David Trubridge (furniture designer). We met for the first time at 'Antarctica New Zealand' in Christchurch where we were issued with the necessary cold weather gear and photographed as a group for the local paper *The Press*. Two days later we would depart from the 'International Antarctic Centre Passenger Terminal' at Christchurch airport and fly about eight hours south to McMurdo Sound in Antarctica, on a Royal New Zealand Air Force (RNZAF) C-130 Hercules. We were told that occasionally Antarctica is not accessible and the flights may turn back.

Saturday 4 December

The trip from Christchurch airport to McMurdo Sound was long and unlike any other flight I had experienced. The fuselage of the RNZAF Hercules was designed for military activities; it is unlike the normal commercial airline interiors I have experienced while flying in the past. Dressed in our ECW's (Extreme Cold Weather clothing) with earplugs and mukluk boots, forty of us sat in a webbed interior, unable to communicate over the constant drone of the engines. With one small window near the rear of the plane and a busy flight deck **[Fig. 1]** it was difficult to observe the changing geography beneath us. I felt quite disorientated by the limited number of windows and the subsequent lack of view outside the aircraft.

Fig. 1
RNZAF Hercules flight deck (b15A berg)
Saturday 4 December 2004

A strange sense of space and lightness overcame me when we stepped off the RNZAF Hercules in Antarctica **[Fig. 2]**. We had landed on the annual sea ice runway for wheeled aircraft, only used until early December when the sea ice begins to break up. The sun shone in a blue sky and I could feel the chill of ice on my skin. Graeme Tod, Scott Base Services Manager, greeted us wearing a Hawaiian shirt and Akubra hat. David, Bernadette, Kathryn and I were driven in a four-wheel drive vehicle, with our luggage, on what had been a road of ice that was now beginning to melt. Racing over the ice we reached land and travelled up through the American McMurdo Station, a blur of orange, green and red—colours of caution, colours that can be seen against white. Nicknamed 'Mac Town' by the locals, on account of its large size and industrial appearance, it can accommodate up to twelve hundred people in the summer.

Fig. 2
Looking towards Mt Erebus from the Ice Runway
Saturday 4 December 2004

McMurdo Station and Scott Base **[Fig. 3]** are both on Ross Island and we travelled another three kilometres past Observation Hill to Pram Point, the location of the much smaller Scott Base. On our arrival at Scott Base we where instructed to take off our outer layers of clothing, adding our mukluks, jackets and salopettes to those already lined up by the door. We then made our way to a meeting room where we where briefed about what to expect over the next few days.

Fig. 3
Scott Base with Mt Erebus in the background
Saturday 4 December 2004

Following the meeting we were informed that the base was in 'party mode' and that the theme was 'Hawaiian'. This explained Graeme Tod's attire and the Scott Base bar being full of hula dancers and surfers. After that long journey to Antarctica on the noisy Hercules dressed entirely in our ECW's, we had found ourselves in the middle of a Pacific-themed party, the last thing any of us expected.

This celebration was taking place to lift the spirits of those at the base following the memorial services that had taken place for the Erebus disaster the previous week. This was the 25th anniversary of the crash of Air New Zealand flight TE901 on Mt Erebus that had claimed the lives of two hundred and fifty seven people on a sightseeing trip from New Zealand to Antarctica, on 28 November 1979.

Although the base primarily exists to facilitate people's work in the environment of Antarctica, it has become a town in its own right, with rituals, hierarchies, beliefs and a language all unique to this environment. Knowledge of the outside world is delivered via plane, ship, phone or the Internet; previous life is left at home. The history, stories, and experiences gained at the base are a large part of the experience of Antarctica, as are the politics.

Sunday 5 December

After a night's rest at Scott Base the days that followed involved Antarctic Field Training (AFT) with experienced guides, Blake McDavitt and Erik Barnes, who prepared us for the inhospitable environment. The training covered: how to fall down an ice face, how to use an ice axe, how to build a shelter from blocks of snow freshly cut, the logistics of using a camping stove inside a tent without gassing yourself—all useful stuff!

Much to my surprise, the afternoon was dedicated to preparing a camp to sleep in with snow shelters or the specially designed polar tents (or 'pyramids')[4] **[Figs. 4, 5, 6]**. These polar pyramids are remarkably similar to those used in early expeditions. I chose to sleep in the snow shelter and felt quite safe with the continuous sun light filtering through the snow block walls. Inside my snow shelter it was perfectly warm enclosed in the two sleeping bags on top of a mattress that I had prepared at Scott Base.

Fig. 4
New Zealand Antarctic Field Training site near Windless Bight
Sunday 5 December 2004

4 Unlike the lightweight tents used for camping, polar pyramids are heavy canvas tents with a large frame and separate groundsheet and they are made to withstand high winds and wind-driven ice particles.

Fig. 5
Polar tent, New Zealand Antarctic Field Training site near Windless Bight
Sunday 5 December 2004

Fig. 6
Ice shelter, New Zealand Antarctic Field Training site near Windless Bight
Sunday 5 December 2004

Monday 6 December

That night was my first experience of the nighttime in the summer of Antarctica which is almost exactly as light as the day. This was to be one of the most peculiar experiences I would have. I knew it would not get dark but the experience was far stranger than I was prepared for.

In the morning the group packed up camp and spent the rest of the day learning more polar survival techniques. We walked in crampons up through the icefall near Windless Bight, roped together for safety **[Figs. 7, 8]**. This was our first experience of interesting ice formations. The weather on this day was perfect and made for a very enjoyable morning. Later that day we learnt how to measure the thickness around cracks in the sea ice in order to test its stability for our vehicles.

Another important aspect about being in the field was the use of radios. All field parties are in radio contact with the base and scheduled communications are made to ensure that everyone in the field is safe. Records are kept of everyone leaving the base and it is not even possible to go out without having completed the AFT. Later, on return to the base, we learned how many resources went in to preparing a group for the field. In addition to personal kit, the group spent time in the field store returning food and snack boxes, stove kits, sleeping bags, crampons, first aid kits and tents.

Fig. 7
Walking up an icefall in Windless Bight
Monday 6 December 2004

Fig. 8
Crevasse near Windless Bight
Monday 6 December 2004

Tuesday 7 December

In the days that followed we remained on the base and explored the local areas. We visited the McMurdo Station **[Fig. 10]**, home of the U.S. Antarctic Program, where we visited the Albert P. Crary Science and Engineering Center. The Crary Lab is one of the largest laboratories of its kind in the Southern Hemisphere. It was built in three stages and has analytical instrumentation, and staging areas for a wide range of scientific disciplines. The laboratory supports special activities, including environmental monitoring, snow and ice mechanics, and meteorology.[5] We spent most of our visit in the Aquarium located in Phase III, where we could observe the local marine life, including starfish, sea spiders, a large Antarctic cod or toothfish, and oversized sea lice in holding tanks collected during the biologists recent dives. One species was *Pagothenia borchgrevinki* **[Fig. 9]**, a fish that has antifreeze glycopeptides (AFGP) to keep its cells from freezing in the cold waters.

5 National Science Foundation, 'Albert P. Crary Science and Engineering Center', 10 May 2008, <http://www.nsf.gov/od/opp/support/crarylab.jsp>.

Fig. 9
Aquarium at the Albert P. Crary Science and Engineering Centre at McMurdo Station
Tuesday 7 December 2004

Fig. 10
View of McMurdo Station
Tuesday 7 December 2004

Fig. 11
View of Vince's cross, Discovery hut, and McMurdo Station
Tuesday 7 December 2004

Fig. 12
Inside Discovery hut
Tuesday 7 December 2004

McMurdo Station is located next to the historic *Discovery* hut **[Fig. 12]** built by Captain Scott and used during the *Discovery* expedition (1901-1904). Behind the hut is the site of Vince's cross **[Fig. 11]**, erected in memory of George Vince who died in an accident nearby in 1902. The location of the hut and cross seems strange when just three hundred meters away is the industrial McMurdo Station. The hut felt lonely and deserted, a moving contrast to modern McMurdo Station. Both the hut and cross are highly weathered sites of historic polar exploration. The dark interior of the hut framed the landscape outside and the odour of seal blubber, once used to heat the hut, remained.

Back at Scott Base we walked around the pressure ridges located in front of the base **[Figs. 13, 14]**. Here we saw a Weddell seal with its characteristic 'smiling', whiskered face and relatively small head.

Fig. 13
Pressure ridges near Scott Base with a Weddell seal in the foreground
Tuesday 7 December 2004

Fig. 14
Pressure ridges near Scott Base
Tuesday 7 December 2004

Wednesday 8 December

Our next adventure involved the journey by Hägglund with guide Ewan Paterson to Cape Evans and Cape Royds **[Fig. 15]**. We travelled out over the sea ice in McMurdo Sound and as we ventured further from the base we saw less human activity and eventually none but our own. Curiously we spotted small islands sitting up out of the ice—these were Tent Island and Inaccessible Island. This sight, along with the motion of the Hägglund, transformed my perception of the ice from 'land' into 'ocean' **[Fig. 16]**.

Fig. 15
Looking out over the McMurdo Sound, Hägglund in the foreground
Wednesday 8 December 2004

Fig. 16
Looking out the window of Hägglund to Inaccessible Island in McMurdo Sound
Wednesday 8 December 2004

We pitched polar tents at the West Beach refuge huts, near Robert Scott's *Terra Nova* hut, erected in 1911 by the British Antarctic Expedition (1910-1913) led by Scott. We spent much of the afternoon and evening in exploring and documenting the hut. It was dark and musty inside but looked lived in. It felt

as if Scott and his fellow explorers had just left. It was stepping back in time after being out in the elements with our modern equipment and high tech fabrics. Scott's bed, in contrast, was made from the pelt of a reindeer. There were no lightweight dehydrated rations, instead there were wooden boxes of crackers and tinned food. The stove appeared ready for action nestled amongst rusting enamelled utensils and pots. On a table was a frozen penguin collected years earlier. Tucked away in a small alcove was the darkroom used by Herbert Ponting, complete with glass jars of photographic chemicals and unused glass plates **[Figs. 17, 18, 19]**.

Fig. 17
Kitchen in Scott's Terra Nova hut at Cape Evans
Wednesday 8 December 2004

Fig. 18
Darkroom inside Scott's Terra Nova hut at Cape Evans
Wednesday 8 December 2004

Fig. 19
Desk inside Scott's Terra Nova hut at Cape Evans
Wednesday 8 December 2004

Outside, in the stable for the ponies, was a box full of penguin eggs and a collection of skis, the wood weathered with deep grooves between the natural grains from years of strong winds. The whole environment was frozen and dry, so normal decaying processes had not occurred and objects lay intact **[Figs. 20, 21, 22]**. It is feared that it will not remain this way if global warming continues at its current steady pace. A major conservation project is underway to protect and conserve the explorers' huts and their contents for the future with the Antarctic Heritage Trust.

Fig. 20
Looking towards the Barnes Glacier and Scott's Terra Nova hut
Wednesday 8 December 2004

Fig. 21
Scott's Terra Nova hut with Mt Erebus in the background
Wednesday 8 December 2004

Fig. 22
Commemorative cross to Mackintosh, Hayward and Spencer-Smith at Cape Evans
Wednesday 8 December 2004

Thursday 9 December

Early the following morning we packed up the tents and set out for Cape Royds via the Barnes Glacier. Our destination was Arrival Bay where we walked over to Shackleton's Cape Royds hut **[Figs. 24, 25]**. The noise of the nesting penguins could be heard long before we saw the Adélie penguin's rookery **[Fig. 23]**. When we arrived I found a place on the cliff where I could observe the penguins, and sat for a long time overlooking the sound. At the time I felt that if there was anywhere on the continent that I could be left, it was here. From my position I could see a group of Adélie penguins heading off in a line over the sea ice. Looking back to shore I could see Shackleton's hut above the rookery and the nesting penguins on clusters of rocks, one hiding an egg from the circling skuas waiting for an opportunity to steal it. I was inspired by the penguins working together to protect each other from the swooping skuas.

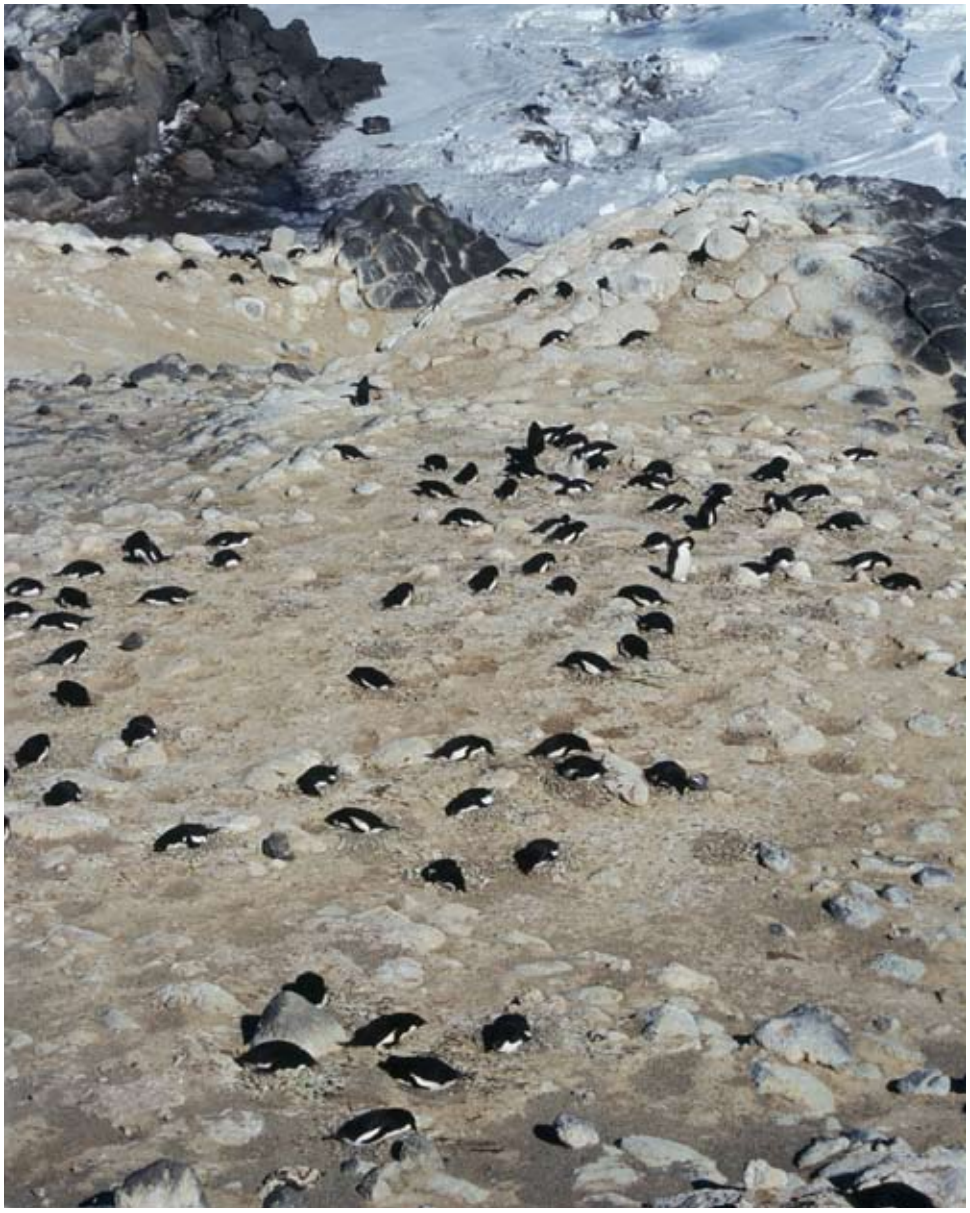


Fig. 23
Adélie penguins at Cape Royds rookery
Thursday 9 December 2004

Fig. 24
Shackleton's hut, Cape Royds
Thursday 9 December 2004

Fig. 25
Interior of Shackleton's hut, Cape Royds
Thursday 9 December 2004

The afternoon we spent at Cape Royds was the only time we would be amongst the penguins, which make up the largest population of any animals on Antarctica. One reason the explorers built the hut in its location was to have a constant supply of food, be it penguin or the eggs of the penguin. It was humbling to be in the company of these birds and my only regret was that we could not have stayed longer or visited the Emperor Penguins out on the ice edge.

An iceberg over a hundred kilometres long named b15A was floating in this vicinity and had lodged itself where the ice usually flows out from the Ross Sea. This meant that the ice could not break out and the ice edge was many miles away making our journey to the edge impossible. It also meant that thousands of Adélie chicks futures were in doubt as their parent birds had to make a much longer journey to reach the open water and food.

The sea ice grows until November and by mid-December is starting to deteriorate and become unsafe. During our stay conditions had been very stable and the temperature had not dropped much below negative two degrees Celsius. As we headed back we encountered many cracks in the sea ice. We had trained for this, and had to measure the cracks and find safe points to cross over them using planks **[Fig. 26]**. The minimum thickness of the ice for safety was seventy five centimetres and the width could be no more than a third of a track on the vehicle. We were told that the Hägglund was watertight and would float, though during the trip I noticed a large gap in the door seal. Ours was the last sea ice trip for the Antarctica New Zealand season.

Fig. 26
Travelling back to Scott Base over the sea ice from Cape Royds
Thursday 9 December 2004

Friday 10 December

After a night at Scott Base we travelled out to the IMAX crevasse by Hägglund over the ice shelf with Ewan Paterson as our guide. We headed up towards Mt Erebus and began the steep climb. On arriving at an impressive viewpoint on the edge of a powder filled slope we kitted up, putting on harnesses and attaching crampons onto the already bulky mukluks on our feet. We roped together to venture over a slope concealing the crevasse.

Named the IMAX as it had featured in a movie of this type due to its spectacular interior, the crevasse was hidden under layers of ice and the deepest dusting of powder snow. At every step half your leg would vanish into the snow. We all knew that we were walking over a huge, deep cavern—the roof of the crevasse—and this was very scary. The six of us were roped together with harnesses so that if any one of us fell in, the rest of us would arrest their fall. It was with relief that we reached the entrance of the crevasse **[Fig. 27]**.

Fig. 27
Kathryn Madill and Ewan Paterson about to enter IMAX crevasse near Room With A View
Friday 10 December 2004

Consultation followed as we decided if everyone wanted to continue and in what order we would climb down into the crevasse. We were informed this was at our own risk and that occasionally ice blocks the size of cars can drop from the roof, although this was highly unlikely. Our guide informed us that we were responsible for our own safety and to take good care and not hang about in the entrance where the ice was most likely to fall.

We ventured through the crevasse and spent over an hour in absolute amazement. It was the coldest experience of the trip and each of us grew ice on our faces and turned shades of blue, green and yellow from the unusual subterranean lighting. Whilst in the crevasse I was intrigued by the plate ice that had formed and fallen from the roof of the crevasse above. I felt as though I had discovered treasure that had been hidden by a past explorer. The sections of ice remain the most beautiful structures I have seen. I only wished there was a way I could have preserved or kept the sample. I carried the pieces carefully out of the crevasse to photograph them in the light as this was impossible in the blue light of the crevasse **[Figs. 28, 29, 30]**.

Fig. 28
The group deep inside IMAX crevasse
Friday 10 December 2004

Fig. 29
The group climbing out of IMAX crevasse
Friday 10 December 2004

Fig. 30
Sample of ice from IMAX crevasse
Friday 10 December 2004

Saturday 11 December

We spent the morning preparing supplies, including thirty days of rations, for our helicopter journey later that day. We were taken to the breathtaking McMurdo Dry Valleys, with Keith Springer as our guide, where we camped for two nights in Miers Valley **[Figs. 31, 32, 33]**.

Fig. 31
Looking out to McMurdo Dry Valleys from the helicopter
Saturday 11 December 2004

Fig. 32
Looking out to McMurdo Dry Valleys from the helicopter
Saturday 11 December 2004

Fig. 33
Campsite in the McMurdo Dry Valleys
Saturday 11 December 2004
(Left to right) David Trubridge, Kathryn Madill, Keith Springer.

We found a suitable place to camp within the Antarctic Specially Managed Area (ASMA) guidelines. The McMurdo Dry Valleys were the first areas to be designated as an ASMA in 2004. This delicate environment appears lifeless but is home to remarkable microhabitats and biological communities. Unlike the other areas we had visited during our trip in the Dry Valleys there was no visible evidence of human life. There were no huts, flags, tracks, monuments or vehicles and the area is often described as the place on earth most similar to Mars.

Sunday 12 December

The Dry Valleys are characterised by being the largest ice-free region in Antarctica, with 30 percent of the ground surface largely free of snow and ice. This is a cold desert ecosystem where the climate is not only freezing but arid with less that one hundred millimetres of precipitation a year[6] **[Fig. 34]**.

Fig. 34
Lake Miers with the Adams Glacier in the background
Sunday 12 December 2004

Fig. 35
Rock sample
Sunday 12 December 2004

6 *McMurdo Dry Valleys ASMA Manual 2004-2005,* (Christchurch: Antarctica New Zealand, 2005).

We looked at rock formations in the area and found stones that had cracked due the cold at different times **[Fig. 35]**. Over the day we walked via Lake Miers to the Adams and Taylor Glaciers. The return was a long six-hour trek up along the ridge nearest to the Adams Glacier, travelling back down in the direction of the Koettlitz Glacier, and then down into the Miers Valley.

Fig. 36
Mummified seal Miers Valley
Sunday 12 December 2004

The only other animals we encountered were several dead and mummified seals that were a similar sepia colour to the surrounding rocks **[Fig. 36]**. The whiskers were still intact as was most of the skin. These seal carcasses can remain in this environment for thousands of years. It is believed that the seals travel from the ice up into the valley areas where they die and become preserved until finally eroded by the harsh winds.

Monday 13 December

We packed up the tents and equipment and waited for the helicopter to collect us to return to Scott Base for our last night. David Trubridge talked to the pilot about landing on the 'fast ice' on the way back to Scott Base, and we spent an hour there **[Figs. 37, 38, 39]**. This ice was very different to anything else we had seen, coloured white with shades of pale blue and turquoise. We could look down into the ice and see small and large bubbles.

Fig. 37
Bernadette Hall and David Trubridge taking photos on the sea ice
Monday 13 December 2004

Fig. 38
Inspecting the holes in the sea ice McMurdo Dry Valleys in the background
Monday 13 December 2004

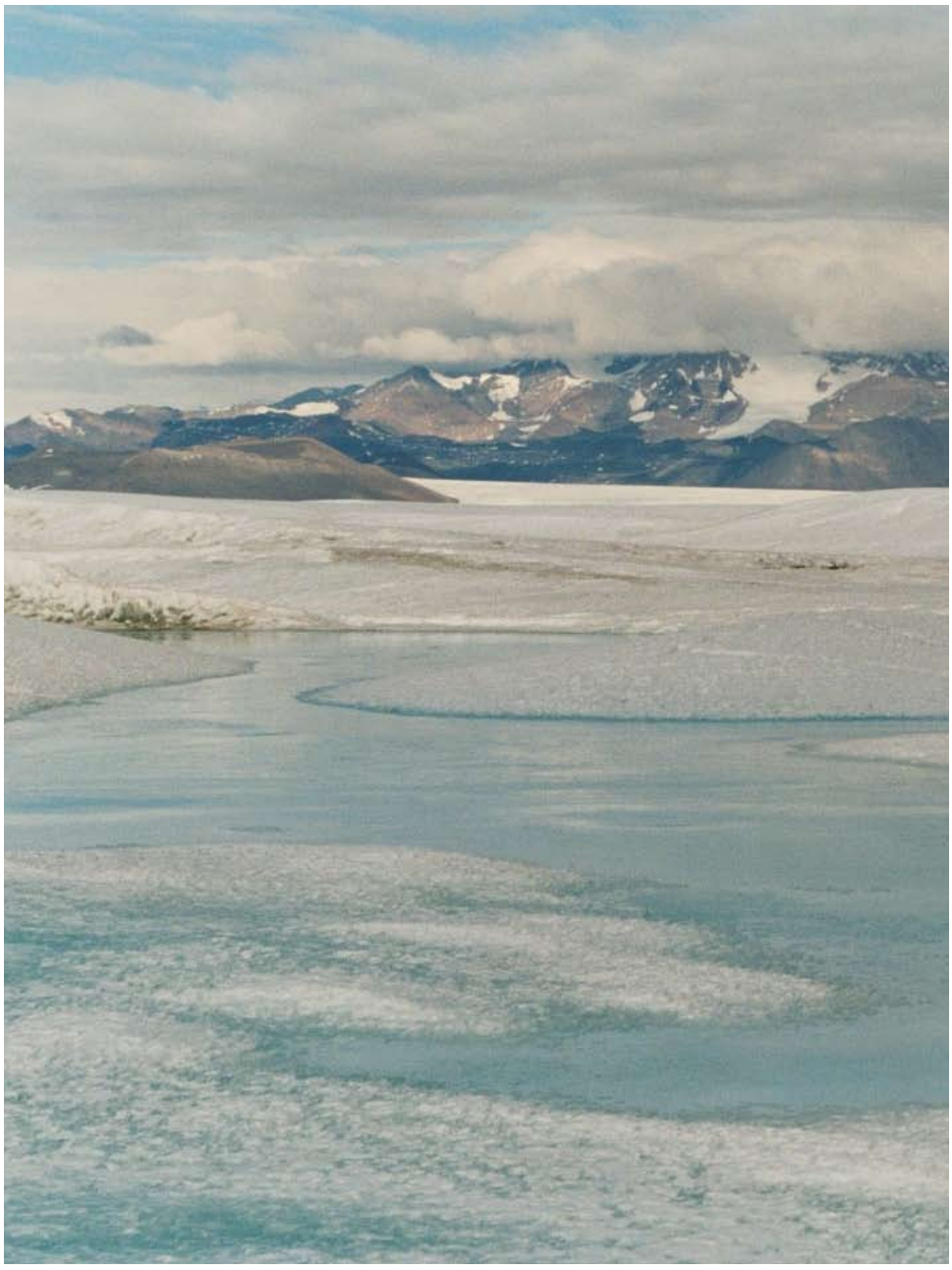


Fig. 39
View from the helicopter over the sea ice
Monday 13 December 2004

This was our last time in the field in Antarctica, and we prepared for our 'bag drop' before leaving. All the bags are packed, weighed and loaded on the plane the night before departure. Following our last dinner in the Scott Base dining room looking out over the expanse, we gave a short artist presentation to the residents of Scott Base and the other artists. Bernadette Hall read from her previously published poems; David Trubridge talked about his philosophy of furniture design and how he came to New Zealand after sailing around the world from England; Kathryn Madill showed artist books with examples of her previous work; and I talked about my previous experience as a jeweller working with narratives.

Tuesday 14 December

We said our farewells and thanked the staff and guides who had made us so welcome at Scott Base. 'Ivan' the Terra bus from McMurdo Station collected us and transferred us to Williams Air Field where we waited several hours next to the snow runway. We departed on a US Air National Guard ski equipped LC130 Hercules and returned to Christchurch **[Figs. 40, 41]**.

Fig. 40
View out to the ski-equipped Hercules and Mt Erebus in the background from the Terra bus
Tuesday 14 December 2004

Fig. 41
On board the ski-equipped Hercules
Tuesday 14 December 2004

5.4 After the ice

Following the trip I wrote a list or mnemonic to recall the atmosphere and detail of the Antarctic landscape I had experienced: the journey in; surviving in the environment; the white space; the blue space; the brown space; the internal space; the hut; the skua; the seal; the Adélie; the mechanisation of Antarctica; the presence of science; the interaction with the base and the communities that have developed; the artists and their roles; the overwhelming ice; the discussions of the environment; the presence of humans historically; the presence of humans now; the construction of Antarctic histories; the journey out.

The photographic image played a crucial part in my documentation of the landscape. My time on the ice was brief and my camera was essential to record as many views as possible. It is now over three years since I travelled to Antarctica however, when I look back at those images I remember each day clearly. The images are an important part of my research and form a key part of my own primary source material.

I have now experienced Antarctica first hand and I am no longer limited to interpreting media based representations, didactics and historical recordings. I understand this impact when I consider the type of work I might have made without this direct personal experience of Antarctica which remains critical to this research.

Fig. 42
Studio Bench, RMIT School of Art, Gold and Silversmithing
April 2005

Chapter 6

IDEA DEVELOPMENT

6.1 Introduction

> Melbourne based jeweller Kirsten Haydon never imagined the impact Antarctica would have on her work when she was an Antarctic Arts Fellow in 2004. Eighteen months after the experience, Haydon says she is still transfixed by the environment.[1]

In 2004, before I visited Antarctica, I was developing the initial framework for this research project. I was experimenting with fabricating the types of work that I might make. I used images of New Zealand (see chapter 2 page 22) to experiment with the depiction of landscape in the souvenir and jewellery. From these initial experiments I imagined that I would produce direct photographic interpretations of the Antarctic landscape. I planned to use my photographs in simple jewellery settings that drew on the notion of the framed landscape. My idea was that the scale of the jewellery would be increased and in this way would illustrate the use of landscape in the souvenir and jewellery historically.

In one respect, the trip to Antarctica was to take my own photographs to incorporate into these objects. However, when I returned from Antarctica and had my film processed I found it difficult to use the images directly. I found that I was changed by the experience and could not create the work that I previously imagined I would using the photographs I had taken. I started over and began developing new ideas. This chapter looks at how these ideas developed.

1 Stylewatch, 'On Ice,' *the Press*, 10 August 2006.

6.2 Drawing from photographs

In Antarctica there was limited time to draw because of the tight schedule in the field, so I used my camera in the manner of a journal or sketchbook that I would be able to refer to later when I returned to Australia. I took photographs of the ice and its multiple formations as well as the islands in the ice; the flags marking the route to travel; the penguins, seals and south polar skuas; the huts and the interiors of helicopters and Hägglunds.

Back in my studio in Melbourne I spent the first few weeks drawing and developing interpretations of the trip from my photographs. I would listen to my recording of Adélie penguins and look at the photographs I had taken. I recalled what it was like to be in Antarctica as I made drawings from these photographs **[Fig. 1]**; I imagined I was standing in Shackleton's hut while I drew its interior **[Fig. 2]** from the computer monitor in front of me. I thought about being out on the ice shelf as I drew the undulating white hills and blue sky. I imagined the movements of the penguins as I sketched their profiles from my photographs. This deliberate process allowed me to re-live my memories of Antarctica within the studio environment.

Fig. 1
Interior Shackleton Hut Cape Royds
9 December 2004
Kirsten Haydon
Photograph
Antarctica

Fig. 2
Interior Shackleton Hut Cape Royds 2005
Kirsten Haydon
Watercolour and pencil
Melbourne

6.3 Photographs from the Heroic Age of Antarctic exploration

The photographs from the Heroic Age of Antarctic exploration are mainly monochrome and in most instances show landscapes as a foreground and/or background to the activities of the explorers. Before Antarctica I had read about Frank Hurley and looked at his photographs of the British Imperial Trans-Antarctic Expedition and *The Endurance*[2] **[Figs. 3, 4]**. The photographs he took of the crew when they had reached the ice were often taken against a white landscape. The figures lack detail and appear like shadows in front of an endless background. The images of men and their equipment give the only clues to scale.

Fig. 4
Pressure ridge
Frank Hurley
Lanternslide
British Imperial Trans-Antarctic Expedition (1914-17)
Mitchell Library, State Library of New South Wales

2 Caroline Alexander, *The Endurance: Shackleton's Legendary Antarctic Expedition* (London: Bloomsbury, 1998).

One of my first experiences of the vanishing horizon was during our second night in Antarctica as Bernadette Hall and I stood out on the Ross Ice Shelf. It was exactly as Pyne stated in his book; 'Not only does the horizon vanish before the observer but the observer shrinks within the ice from a place of privilege to omniscience to nothingness'.[3]

Fig. 3
Attempt (which failed) to haul Endurance lifeboats over the ice to Graham Land
Frank Hurley
Lanternslide
British Imperial Trans-Antarctic Expedition, (1914-17)
Mitchell Library Collection State Library of New South Wales

I became aware of the long shadows stretching out in front of Bernadette and myself, seeing our shadows together on the white ice reminded me of the images of men I had in seen in Hurley's photographs. I told Bernadette about the Hurley photograph of the *James Caird* leaving to get help. This photo shows the men waving a boat goodbye, Hurley later distorted time and used this photo to illustrate the rescue of the men from Elephant Island (see chapter 4 page 63).

[3] Stephen J. Pyne, *The Ice: A Journey to Antarctica* (Iowa City: University of Iowa Press, 1986; repr. London: Phoenix, 2004) p. 147.

Fig. 5
Shadows on the ice 4 December 2004
Kirsten Haydon
Photograph
Antarctica

Fake

I'll be Birdie Bowers
Holding the ponies
On the icefloe.

You be The Owner
Leaping down to save us.

Someone will have to do
the thing with the ice axe.

Then we'll both do a Frank
Hurley, Waving our fat shadow
arms back and forth

Across the ice shelf,
Yelling in our funny fake
Mock heroic voices, 'Help! Help'

Bernadette Hall 2005

I took a photo of our shadows as we waved like the early explorers. Later, in response to this, Bernadette wrote the poem *Fake* **[Fig. 5]** published in her book *The Ponies*.[4] My own response was to create a series of buttons based on the shadows and the whiteness of the landscape. I used the button as a metaphor for the personal; as an object that can be used as a souvenir of not only a place but a person. Buttons are cultural and social artefacts and during the eighteenth century they reflected the techniques of the arts and crafts of that time; enamelling, painting, drawing on paper, ivory, porcelain and silk.

I began by drawing elliptical button type-forms[5] in various dimensions with two holes **[Fig. 6.]**. When I was satisfied with the size and scale of these drawings I cut the shapes out of copper and enamelled them on both sides with multiple layers of enamel. I then experimented with china paints[6] directly on white enamel to paint the shapes of Bernadette and I waving in the Antarctic landscape. The result was the white, glossy, enamelled buttons with shadows I later called *ice buttons* **[Fig. 7]**.

During my research I found several examples of painted enamel and ivory buttons from the eighteenth and nineteenth centuries. My buttons are silhouettes from the Antarctic landscape that I sketched from memory and photographs. On them I depicted the shadows of helicopters, flags, people and fauna as a way of coming to terms with the landscape. The holes reference the Antarctic condition of 'Big Eye,' which is the state of sleeplessness suffered by visitors to Antarctica during the long Antarctic summer evenings which are light and the shadows long.

4 Bernadette Hall, *The Ponies* (Wellington: Victoria University Press, 2007) p. 18.
5 The type-form is technology speak for a generic category of object; change occurs through elaboration of its species. Richard Sennett, *The Craftsman,* (New Haven: Yale University Press, 2008) pp. 125-27.
6 China paints or overglazes are a fine powder that contains glass not previously vitrified but pure pigment with the addition of a finely ground flux. When the overglaze is applied to the enamel and fired it becomes glass.

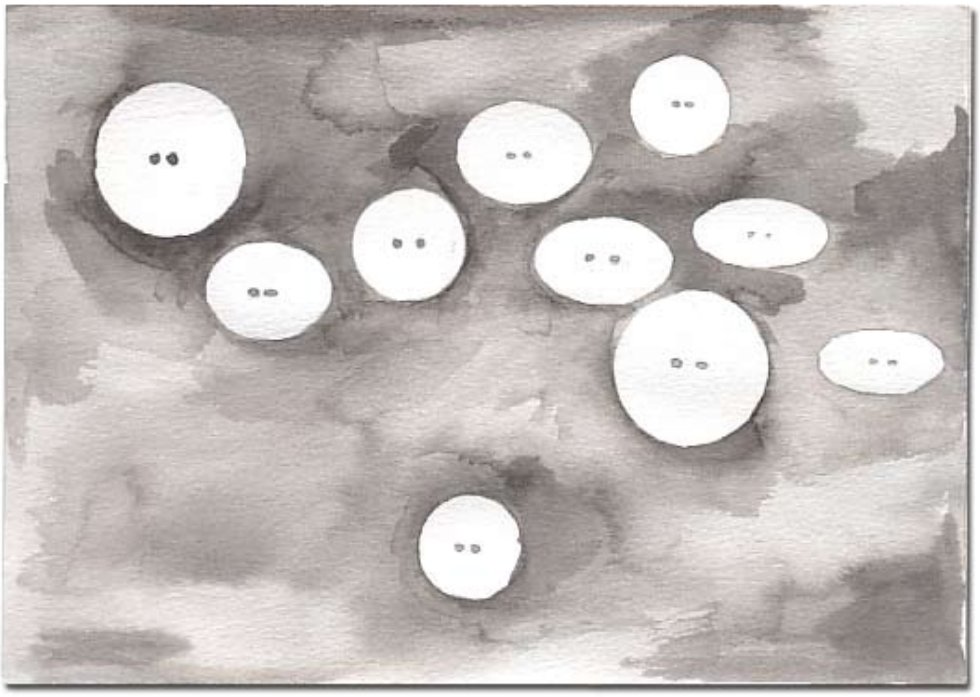


Fig. 6
ice buttons (working drawing) 2005
Kirsten Haydon
Watercolour

Fig. 7
ice buttons 2005
Kirsten Haydon
Enamel, copper

6.4 Framing the landscape

> There are no intervening systems by which to arrange a human observer within the icescape: The Ice is confronted one-to-one. The effect can be overpowering.[7]

Susan Stewart discusses landscape and its scale stating, 'Our most fundamental relation to the gigantic is articulated in our relation to landscape, our immediate and lived relation to nature as it "surrounds" us'.[8] This idea of 'the gigantic' could be applied to the landscape of Antarctica, which is incredibly overwhelming. When faced with such a scale it is instinctive to attempt to define it in some understandable way. Pyne refers to this and states:

> The prostheses and platforms provided by civilisation are not impediments but essentials; they alone make the experience of the shelf meaningful, and the richer they are the greater the significance of The Ice.[9]

In Antarctica I became fascinated with the views out from within interior spaces, both of the historic huts and, during journeys, the vehicles. I photographed the landscape from inside these spaces using the windows as a frame **[Fig. 8]**. Stewart discusses the window in relation to the 'Gigantic of The City' and refers to the view out of it as being within a definite frame and with a limited perspective.[10] I found that the window provided a means to begin to view the sublime Antarctic landscape. This led to one of my first responses to the landscape through drawing and the ongoing experiments with enamel **[Figs. 9, 10]**.

7 Pyne, *The Ice: A Journey to Antarctica* p. 147.
8 Susan Stewart, *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection,* (Baltimore: Johns Hopkins University Press, 1984) p. 71.
9 Pyne, *The Ice: A Journey to Antarctica* p. 147.
10 Stewart, *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection* p. 79.

Fig. 8
Photographs of windows 2004
Kirsten Haydon
Antarctica

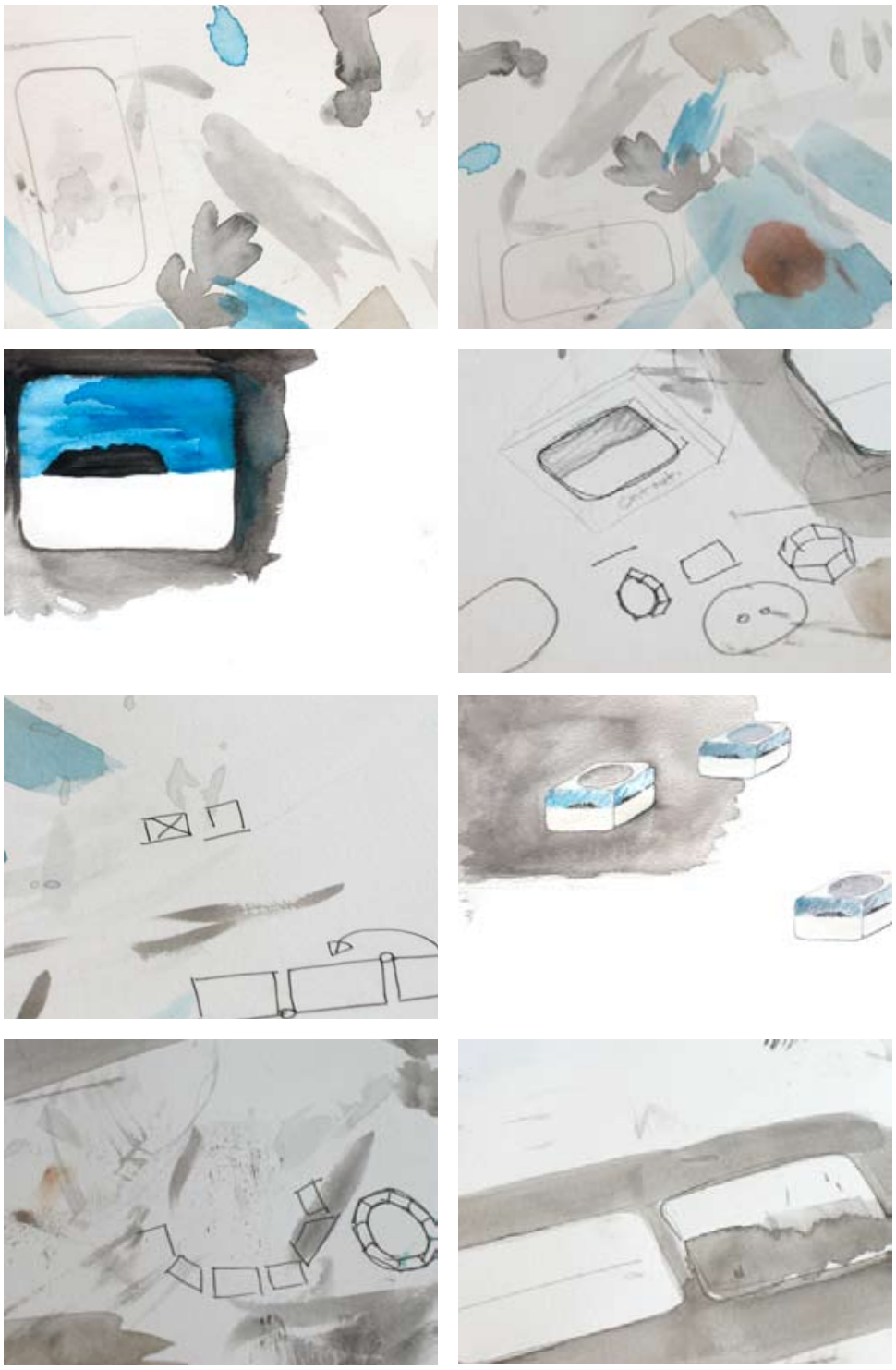


Fig. 9
Working drawing 2005
Kirsten Haydon
Watercolour

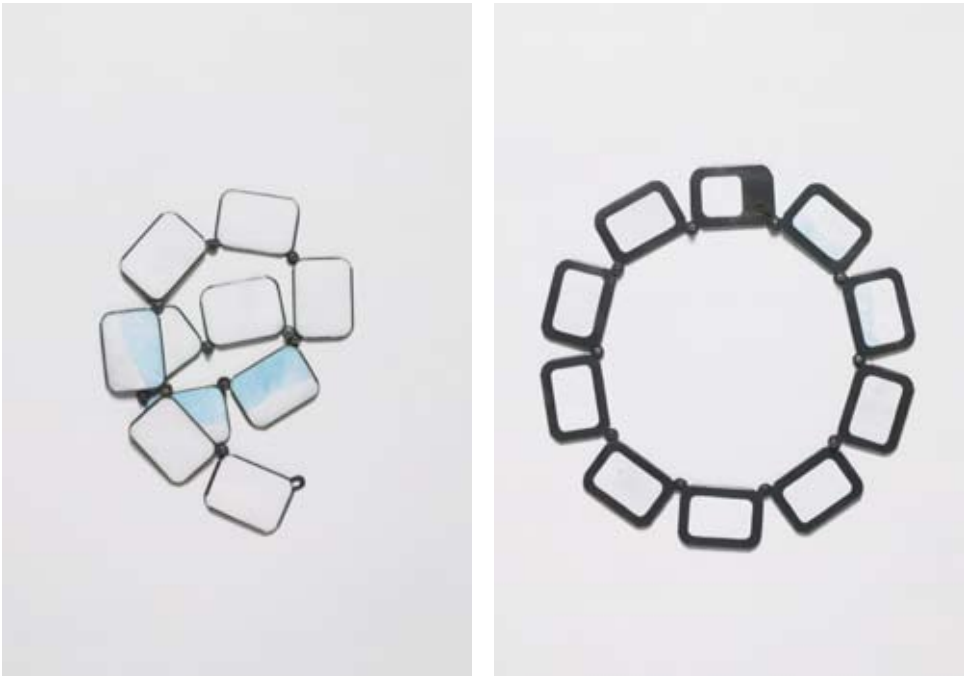


Fig. 10
ice views 2005
Kirsten Haydon
Enamel, copper, oxidised silver

6.5 Geodesic dome

> The craftsman's slow working through forges the logic and maintains the form. Many propositions that seem counterintuitive are not so; we just don't know their connections yet.[11]

The satellite earth station at Arrival Heights **[Fig. 11]** is clearly visible from McMurdo Station and provides Scott Base with a communications network and telephone link back to New Zealand. The satellite station itself is a dish housed within a geodesic dome. This dome provides an enclosed space free of structural support and can withstand the severe weather conditions in Antarctica.

The structure of the geodesic dome at Arrival Heights is based on the triangle and hexagon. I used both these shapes in my experimentations with the applications of paints and pigments on enamel. I began by drawing and experimenting with the basic shape and the inter-connection of the forms **[Fig. 12]**.

Geodesic domes are created by combining multiple sections to build a dome or sphere, so I began my representation in the same way by cutting out multiple shapes from copper that I could later combine to create a neckpiece. Once I had fired the white enamel layers the process of applying colour to depict the intersections of the hexagon became intuitive as I applied and removed the pigments of graphite **[Fig. 13]** and china paint to attain the lightness and effect I had imagined. I worked with the composition of the enamelled sections to find a final configuration before joining them together to make *ice domes* **[Figs. 14, 15]**.

11 Sennett, *The Craftsman* p. 128.

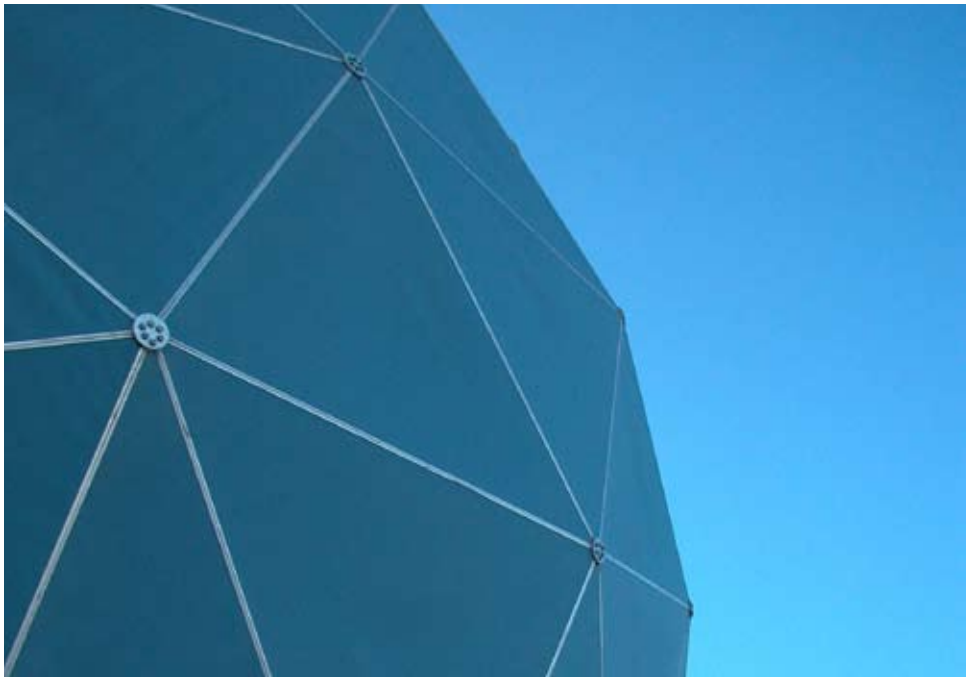


Fig. 11
Antarctica New Zealand satellite earth station, Arrival Heights
7 December 2004
Kirsten Haydon
Photograph
Antarctica

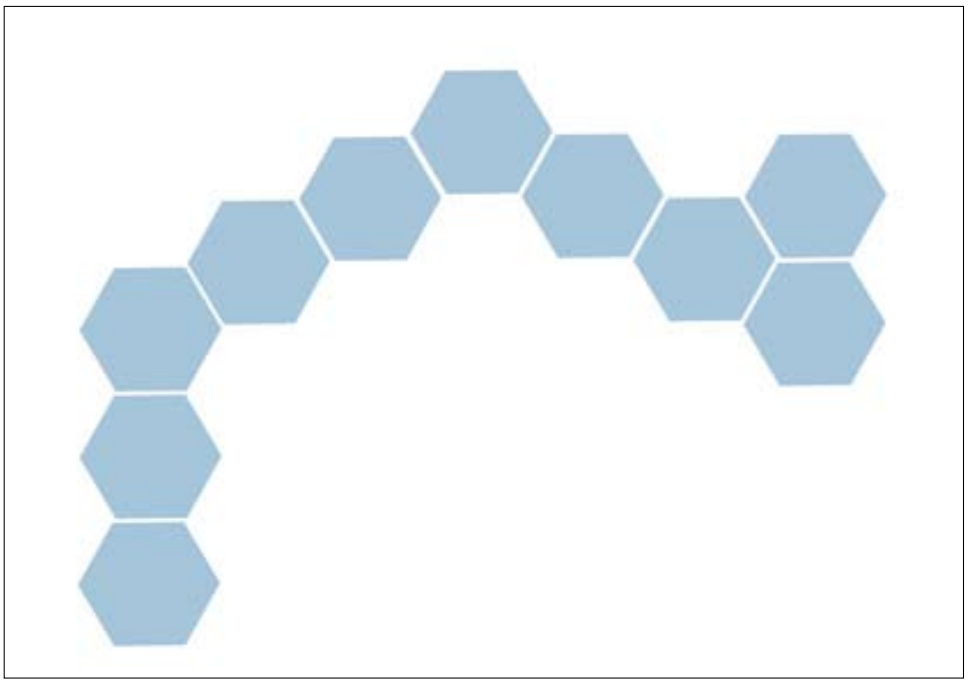


Fig. 12.
Photoshop Template 2005
Kirsten Haydon
Digital image

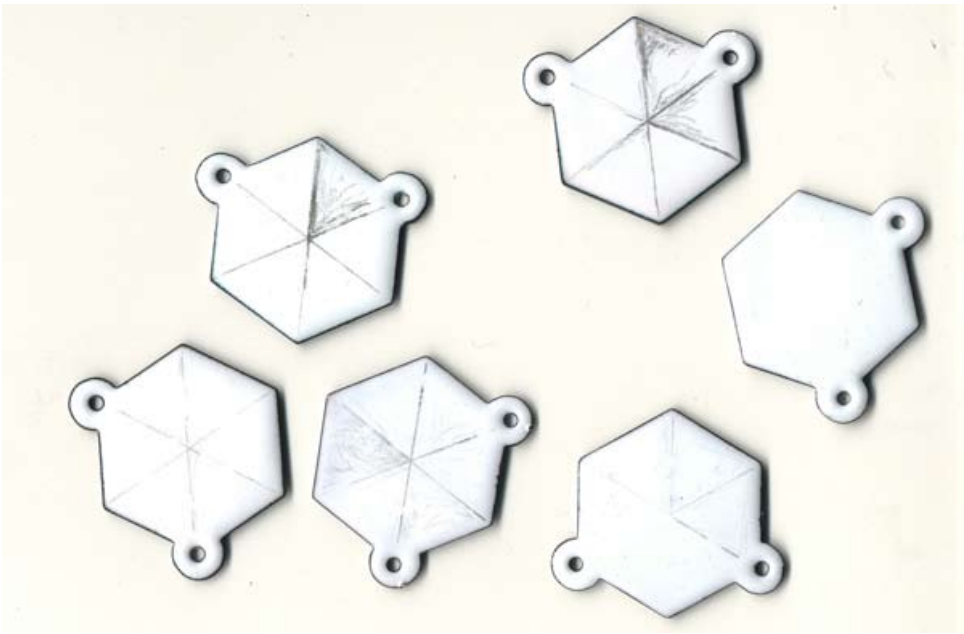


Fig. 13
ice domes (components) 2005
Kirsten Haydon
Enamel, copper, with graphite pigment

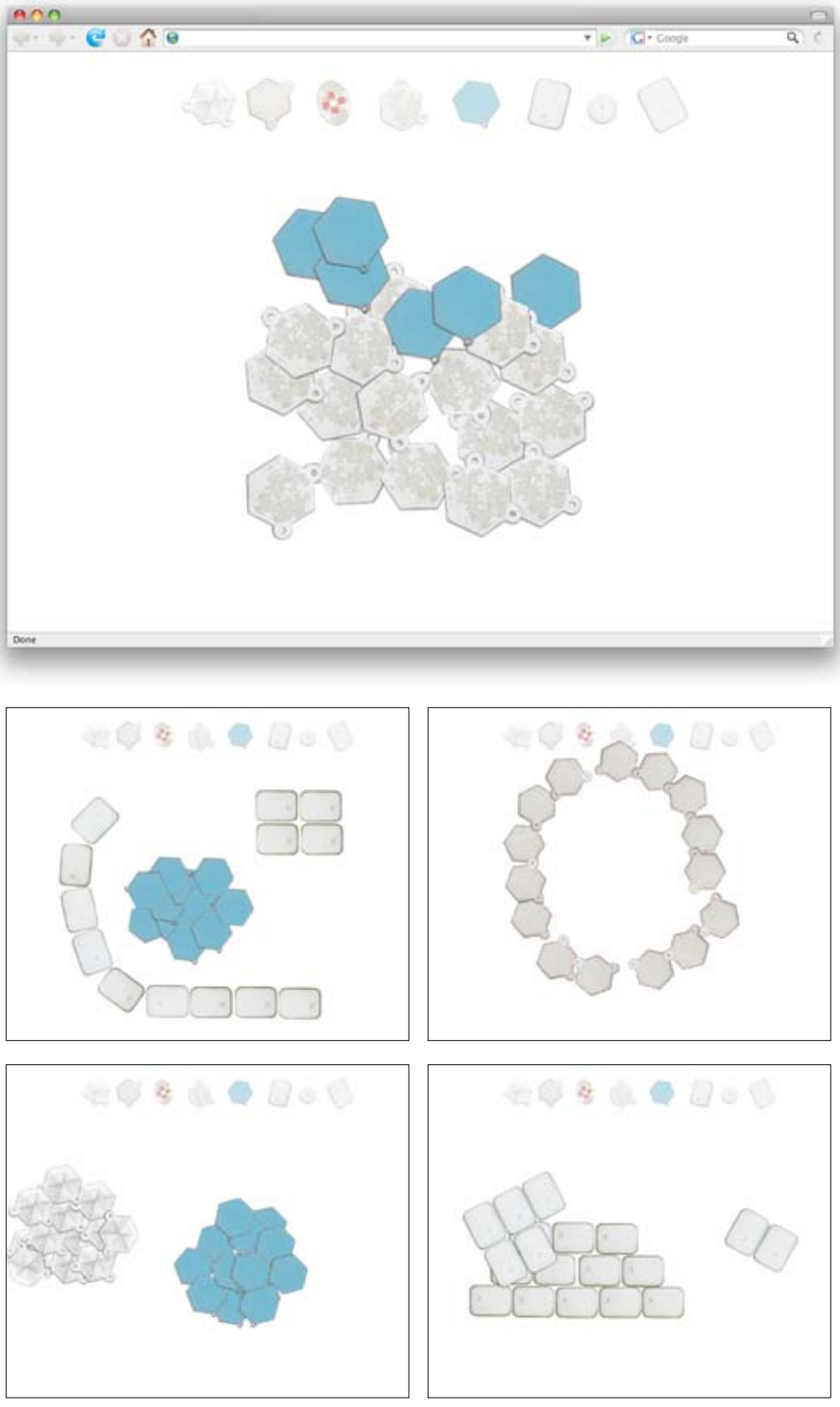


Fig. 14
Interactive Jewellery Tool 2008
Kirsten Haydon & Neal Haslem
Digital file

Fig. 15
ice domes 2005
Kirsten Haydon
Enamel, copper, oxidised silver
Antarctica New Zealand

6.6 Ice structures

To see a world in a grain of sand,
And heaven in a wild flower,
Hold infinity in the palm of your hand,
And eternity in an hour.[12]

William Blake (1757-1827)

I collected the samples of ice from the IMAX crevasse **[Fig. 16]** (see chapter 5 page 95) as an example of a 'natural' souvenir, discussed earlier (see chapter 2). The ephemeral ice sample was a small part of Antarctica in the same way that a fossil, a stone or a shell from a beach is, yet it stands for something greater. I took photographs of the samples I collected once we had climbed out of the crevasse and was in the natural light. In this way creating a photographic record of the ice sample became a souvenir of a souvenir.

Fig. 16
Ice from IMAX Crevasse 10 December 2004
Kirsten Haydon
Photograph
Antarctica

I became intrigued with what ice is and how it builds into such diverse terranes (this spelling as in Pyne, also 'terrain'). I wanted to create the illusion of ice with metal and enamel. I looked at the collection of images I had taken of the samples of ice I had found in the IMAX crevasse and I could see the complex yet simple structure of hexagonal ice crystals, which are the form of all natural snow and ice **[Fig. 17]**.

[12] William Blake, Ed. John Sampson and Geoffrey Keynes, *William Blake's 'Auguries of Innocence'* (Burford: Cygnet Press, 1975).

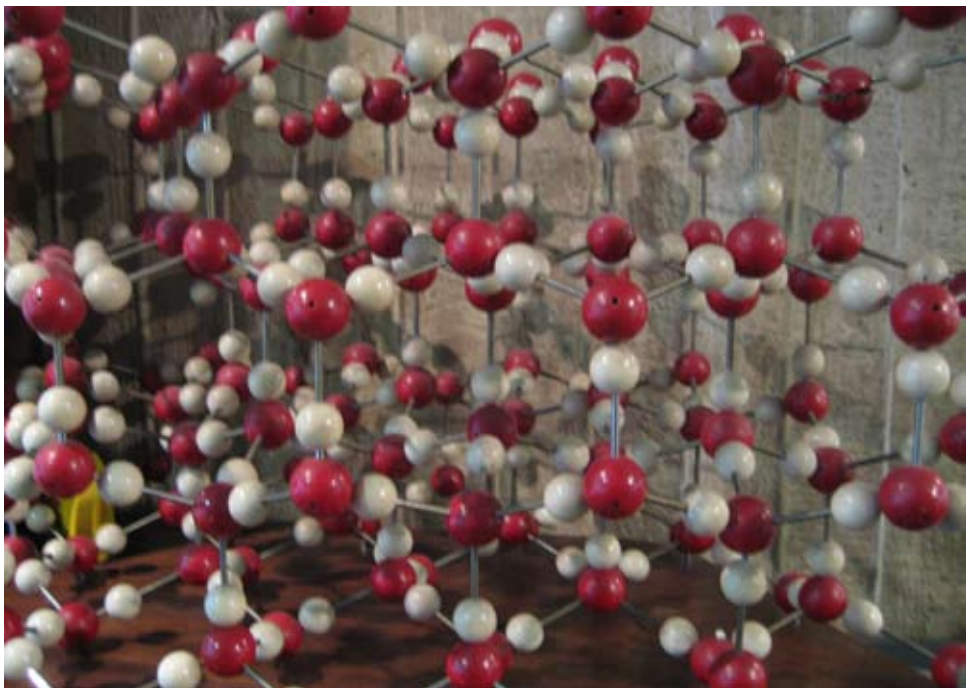


Fig. 17
Structural model of ice
Photograph K. Haydon, courtesy of the Scott Polar Research Institute, University of Cambridge

I looked for ways to render ice using metal and enamel. I experimented with some tiny pale blue glass beads found in a hobby shop. I fired these onto the surface of the enamel and during firing the glass beads fused into the enamel. At the time I was very disappointed because the colour disappeared and the beads became clear. Later however, I noticed the sample piece was reflecting light **[Fig. 18]**.

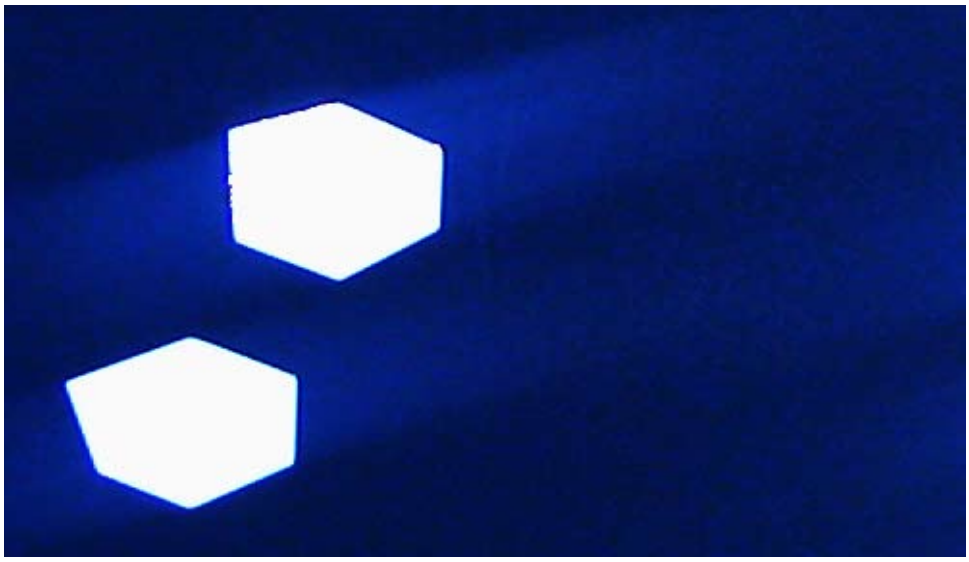


Fig. 18
Glass beads reflecting torchlight
Kirsten Haydon
Photograph

6.7 Ice reflections

> Haydon's works possess abstract qualities suggestive of the Antarctic landscape; the crystalline formations of ice are mirrored in the hexagonal forms of the neckpieces. The blinding whiteness of the materials used – roadside marking beads baked in vitreous enamel – help to create optical illusions and highly reflective surfaces responsive to the play of light.[13]

The work that followed was a development from *ice domes,* in which I had used the hexagonal shape and tested the surface of the enamel with pigments. These samples led to the use of the glass beads, which created a reflective surface. I could now make work that was bright like snow and changed in the light of day. I experimented with glass and different synthetic gemstones embedded into the enamel and eventually found the glass beads used for road-marking.[14] I illuminated my test pieces using a torch in the studio at night to test the reflections and found that, using this technique, I could allude to ice. This led to the development of my first brooch for this research project entitled *ice moves* **[Fig. 19]** and the necklace *ice shapes* **[Fig. 20]**.

I started to use the word *ice* in the titles of my work. Antarctica is often referred to as 'the Ice' and as I came to know more about ice I realised that each singular ice crystal is a component that connects with others to build the icy landscapes and seas of Antarctica. Antarctic ice has a wide-range of forms and when I read Stephen Pyne's influential work *The Ice* I empathised with his descriptions:

> Out of simple ice crystals is constructed a vast hierarchy of ice masses, ice terranes, and ice structures. These higher-order ice forms collectively compose the entire continent: the icebergs: tabular bergs, glacier bergs, ice islands, bergy bits, growlers, brash ice, white ice, blue ice, green ice, dirty ice; the sea ices: pack ice, ice floes, ice rinds, ice hummocks, ice ridges, ice flowers, ice stalactites, pancake ice, frazil ice, grease ice, congelation ice, brown ice, rotten ice; the coastal ices: fast ice, shore ice, glacial-ice tongues, ice piedmonts, ice fringes, ice cakes, ice foots, ice fronts, ice walls, floating ice, grounded ice, anchor ice, rime ice, ice ports, ice shelves, ice rises, ice bastions, ice haycocks, ice lobes, ice streams; the mountain ices: glacial ice, valley glaciers, cirque glaciers, piedmont glaciers, ice fjords, ice layers, ice pipes, ice falls, ice folds, ice faults, ice pinnacles, ice lenses, ice aprons, ice falls, ice fronts, ice slush: the ground ices: ice wedges, ice veins, permafrost, the polar plateau ices: ice sheets, ice caps, ice domes, ice streams, ice divides, ice saddles, ice rumples; the atmospheric ices: ice grains, ice crystals, ice dust, pencil ice, plate ice, bullet ice. The ice field is organized into a series of roughly concentric ice terranes.[15]

The theme of ice in the works made for this research has allowed me to think through my experience of Antarctica by constructing work in a non-photographic manner. I have been able to reduce 'the sense of overwhelming' or 'gigantic' that I personally experienced in Antarctica to the fundamental element of ice. For almost a year I worked intuitively, experimenting with and using materials such as white enamel and glass, along with a restricted palette, until I was able to slowly bring the photographs I had taken in Antarctica back into the work (see chapter 6 page 140-141).

13 Jane Devery, Danielle Whitfield and National Gallery of Victoria., *Cicely & Colin Rigg Contemporary Design Award,* (Melbourne: Published by the Council of Trustees of the National Gallery of Victoria, 2006) p. 8.

14 Highway safety marking spheres are added to white road-marking paints to make the marking lines reflective.

15 Pyne, *The Ice: A Journey to Antarctica* p. 3.

Fig. 19
ice moves 2005
Kirsten Haydon
Enamel, silver, reflector beads, steel

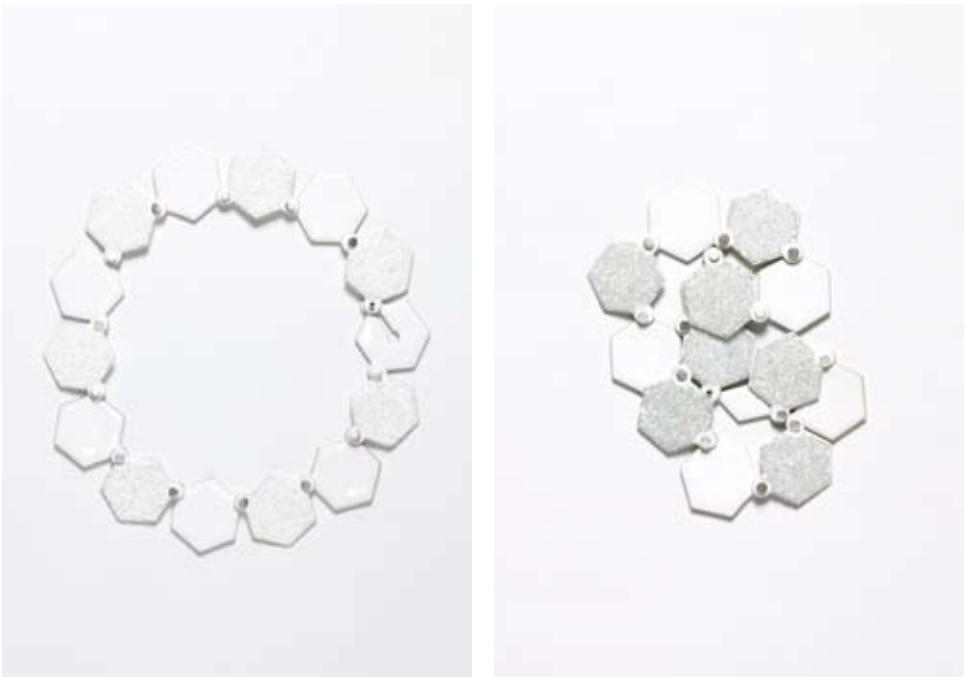


Fig. 20
ice shapes 2005
Kirsten Haydon
Enamel, silver, reflector beads

6.8 Human presence in Antarctica

> The 2005 recipient, Kirsten Haydon constructed a necklace made from meccano-like unit and connectors, titled Networks. Playing on the recyclable nature of gold, it can be disassembled and reassembled, and comes complete with a hand wrench.[16]

The experience of the simple and sublime landscape of Antarctica heightened my awareness to the limited human and animal presence and the lack of flora within the environment. Within the occupied Antarctic stations and the dormant explorers' huts I became aware of the physical human needs for survival in that environment. There are no trees or plants and no manufacturing in Antarctica, all materials must be shipped or flown in. All the buildings are assembled from pre-fabricated sections on site in Antarctica and even the historic huts from the Heroic Age were built in this way. These buildings appear to have portable or movable characteristics because of the way in which they were originally constructed.

In April 2005 I successfully applied for and was the recipient of the Thomas Gold Award (now named The Dowse Foundation Gold Award). My application was influenced by my experience in Antarctica and my thinking about materials and assemblage. In reference to this I created a piece that was pre-fabricated and could be constructed, deconstructed, altered and changed.

Since the 1960s jewellers have questioned the use of gold and precious materials by making objects using materials of no intrinsic worth. Artist jewellers 'rejected what they considered to be the status-laden jewellery bound by sexual stereotypes or contaminated by exploitation'.[17] Otto Künzli's black rubber bangle with a gold ball inside *gold makes you blind,* 1980 is one piece that comments on the display of wealth. This continual questioning of the role and meaning of jewellery in society has been one of the main premises in contemporary jewellery.

My concept for the Thomas Gold Award was related to the history and properties of gold as a metal[18] and the innovative approach of the contemporary jewellery movement. Gold mined in the past remains in circulation today and is often recycled (objects are melted down purely for the worth of the material) and reconstructed into new objects. This is one of the reasons why gold has remained such a significant metal throughout history. For *Networks* I designed a piece that can be constructed and reconstructed during its lifetime (perhaps without melting it down) by placing units together in different configurations to construct different pieces. I created a complex neckpiece that references the mechanics of Meccano in its construction. Each section is separate and is connected by miniature screws made with taps and dies **[Fig. 21]**. This allows the piece to be reconfigured **[Fig. 22]** while allowing articulation and movement on the body.

16 The New Dowse, 'The Dowse Foundation Gold Award', 10 April 2008, <http://www.dowse.org.nz/about/Awards/goldawards.aspx>

17 Clare Phillips, *Jewelry: From Antiquity to the Present*, World of Art (London: Thames & Hudson, 1996) p. 197.

18 Gold is resistant to corrosion and oxidisation, it is malleable and can be hammered and worked into fine sheet.

Fig. 21
Networks (unassembled) 2006
Kirsten Haydon
22 carat gold, 18 carat gold
Collection The New Dowse

Fig. 22
Networks 2006
Kirsten Haydon
22 carat gold, 18 carat gold
Collection The New Dowse

Thinking about the Thomas Gold Award concept and constructing the work from my drawings has influenced this research project. I had been experimenting with fusing to make three-dimensional forms in copper for enamelling **[Fig. 24]**. These sections were based on the ice floes and following the gold award, I used the Meccano-like sections **[Fig. 23]** to suggest the presence of humans in Antarctica. As stated earlier, the buildings in Antarctica have portable or movable characteristics due to the way in which they are originally constructed. I felt that using the Meccano-like links would demonstrate this quality in my work. I later realised that these links could also illustrate the journey of the Hägglund crossing the cracks in the sea ice **[Fig. 25 & 26]**.

Fig. 23
Neckpiece 2006
Photoshop collage
Kirsten Haydon

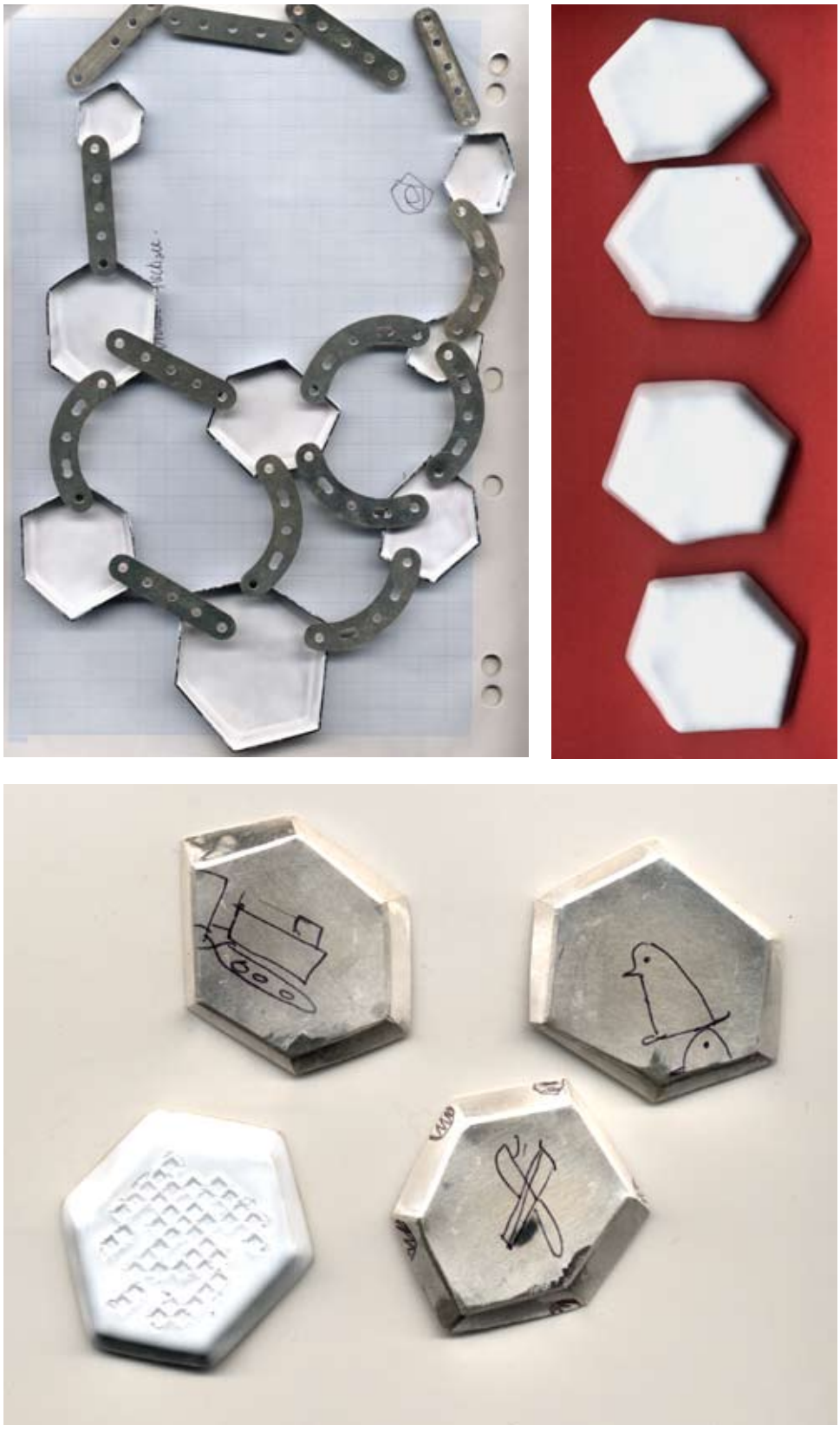


Fig. 24
Neckpiece scan 2006
Scan of components
Kirsten Haydon

Fig. 25
ice tour 2006
Kirsten Haydon
Enamel, silver, oxidised silver

Fig. 26
ice floes 2006
Kirsten Haydon
Copper, enamel, silver

6.9 Natural inhabitants of Antarctica

> The aesthetic emotion we feel before a man-made object—such as the white bird with which I started—is derivative of the emotion we feel before nature. The white bird is an attempt to translate a message received from a real bird. All the languages of art have been developed as an attempt to transform the instantaneous into the permanent.[19]

Along with my material experimentation and readings on Antarctica I began to investigate the depiction of the most common inhabitant of Antarctica, the penguin. These flightless marine birds have been associated with the southern hemisphere since they were first described by members of Vasco da Gama's first voyage (1497-1499).[20] Today they are known all over the world and are the stars of feature length documentaries such as *March of the Penguins*[21] and the animated movie *Happy Feet.*[22]

I have collected numerous images of penguins from the Antarctic region. The watercolour of a *Chinstrap Penguin* **[Fig. 27]** painted by Georg Forster (see chapter 4) is one of the earliest visual representations of an Antarctic penguin.[23] This penguin was drawn from a dead specimen and is illustrated in its natural habitat of ocean and ice.

Fig. 27
Chinstrap Penguin (Pygoscelis Antarctica) c.1772-1773
Georg Forster
Watercolour over pencil
Natural History Museum London

19 John Berger and Geoff Dyer, *Selected Essays* (New York: Pantheon Books, 2001) p. 364.

20 'There are birds as big as ducks, but they cannot fly, because they have no feathers on their wings. These birds of whom we killed as many as we chose are called fotylicayos and they bray like asses'
Alvaro Velho and João de Sá, *A Journal of the First Voyage of Vasco Da Gama, 1497-1499*, trans. Ernest George Ravenstein (New York: B. Franklin, 1963) p.13.

21 'March of the Penguins', Luc Jacquet, Videorecording, (Burbank, California: Roadshow Entertainment, 2005).

22 'Happy Feet'. George Miller. Videorecording. (Sydney, N.S.W: Roadshow Entertainment, 2007).

23 Natural History Museum, 'Art Themes', 10 March 2008, <http://www.nhm.ac.uk/nature-online/online-ex/art-themes/drawingconclusions/more/penguin_more_info.htm>.

A photograph taken by the American nature photographer William Curtsinger, which appeared on the front cover of a *National Geographic* magazine **[Fig. 28]**[24] also drew my attention. This photo shows a Gentoo penguin as a subject of science wearing a radio backpack. The backpack provided data on blood flow and blood pressure for the biologists monitoring it. The photograph was taken when scientists used more intrusive methods than they do now and is representative of the period of high Antarctic activity following the International Geophysical Year of 1957-1958. In the article, Samuel Matthews states, 'Science Mounts a Peaceful Assault'[25], looking at this picture made me think about the effect and implications this 'peaceful assault' has had on Antarctica.

Fig. 28
Telemetry pack helps scientists decipher a penguin's life processes
William Curtsinger
Kodachrome
National Geographic 1971
Courtesy William Curtsinger and National Geographic

After considering Forster's drawing and Curtsinger's photograph of penguins I looked again at my photographs of the Adélie penguin colony in Antarctica **[Fig. 29]**. I began to draw and paint with watercolours, unlike Forster I isolated the penguin **[Fig. 30]** from the background. I attempted to show the mechanistic appearance of the penguin featured in Curtsingers photograph. The antenna protruding from the telemetry pack unintentionally makes the penguin appear to be motorized or some form of animal / machine hybrid.

24 Samuel Mattews, 'Antarctica's Nearer Side,' *National geographic* 140.4 (1971).

25 'In the past 15 years a great invasion of Antarctica has occurred. It was sparked by the International Geophysical Year of 1957-58. A dozen nations, joining in that far-reaching study of our planet'. Mattews, 'Antarctica's Nearer Side,' p. 625.

Fig. 29
Adélie penguins 12th December 2004
Kirsten Haydon
Photograph
Antarctica

On land the main predator of the Adélie is the South polar skua, a bird that preys on both the eggs and the chicks. The protection of their egg is a significant concern for the penguin as I noticed during our visit to the rookery in the nesting season. In the studio I carved a penguin profile out of wood, representative of my drawings, and pressed it into copper to create a 3D relief that I later cut out and enameled. I transferred the image from my drawings onto the enamel using watercolour vitreous enamels[26] and experimented with these further, using under-fired enamels and filed surfaces to achieve the effect I desired.

I reconfigured these pieces on my bench to make numerous brooches **[Fig. 31, 32, 33, 34]** In 2007, the art critic Penny Webb wrote:

> …brooches that look a bit like Edwardian tin toys. Rather than trying to reconcile an imagined grandeur of the Antarctic landscape with Haydon's 'souvenirs', think more of Cherry-Garrard's humility and goodness and the desire for knowledge in an earlier, more mechanical age.[27]

26 These watercolour blocks are made by 'Thompsons Enamel Inc.' to be used on vitreous enamel and fired in the kiln. They are applied in a similar way to conventional watercolours.

27 Penny Webb, 'Shelf Life Inspires a Glittering Display', Review, *The Age* 17 August 2007, sec. Metro, p. 13.

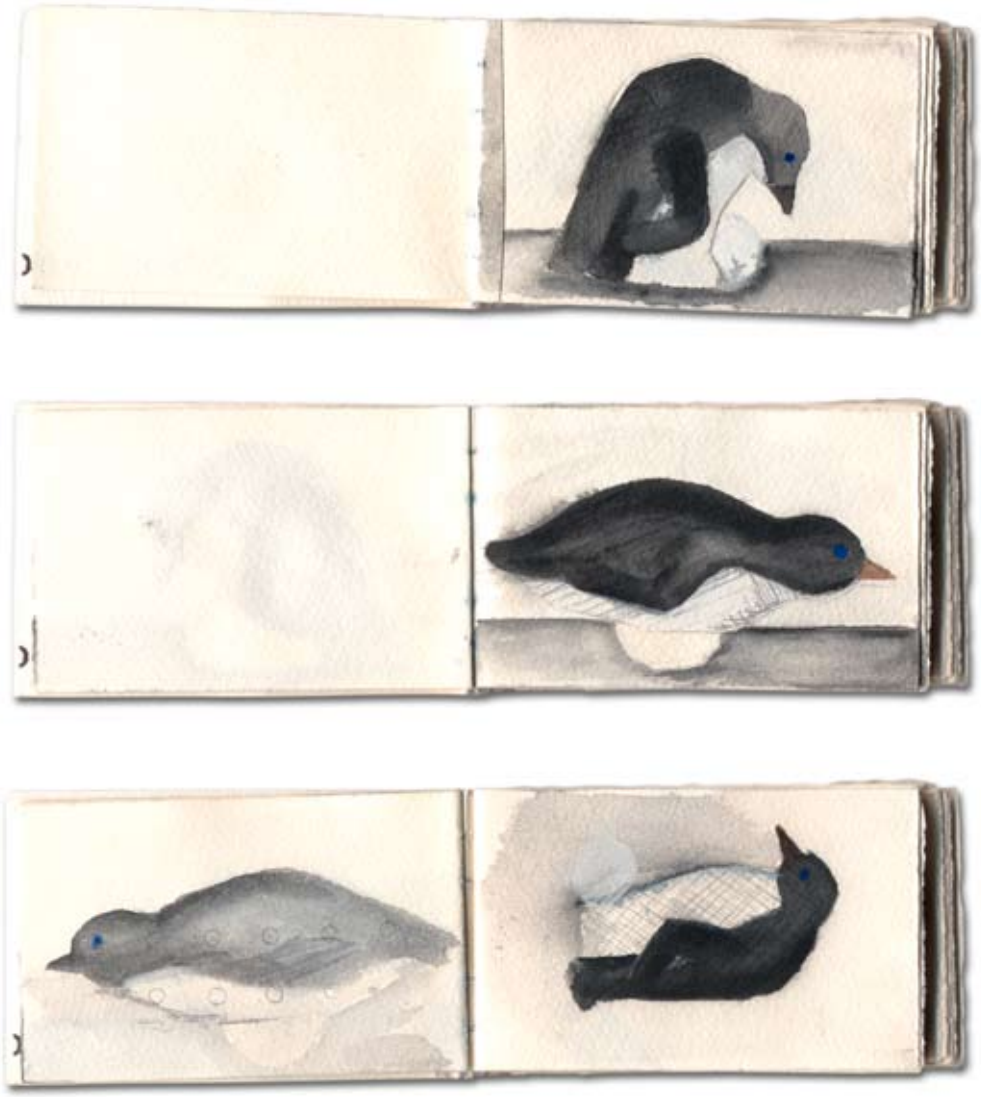


Fig. 30
Adélie penguins (working drawings) 2005
Kirsten Haydon
Watercolour and pencil

Fig. 31
ice egg 2006
Kirsten Haydon
Enamel, copper, reflector beads, oxidised silver, paint, steel

Fig. 32
ice adélie 2006
Kirsten Haydon
Enamel, copper, reflector beads, oxidised silver, steel

Fig. 33
ice chick 2006
Kirsten Haydon
Enamel, copper, reflector beads, oxidised silver, paint, steel

Fig. 34
ice friends 2006
Kirsten Haydon
Enamel, copper, reflector beads, oxidised silver, paint, steel

I located numerous depictions of penguins during this research, one example being *Some Notes on Penguins* by Edward Wilson in the *South Polar Times.*[28] I was amazed to see his images **[Figs. 35, 36]** and sensed a similarity to my own depictions **[Figs. 31, 32, 33, 34]**. A second example was the collectable series of cards produced by John Player & Sons depicting polar exploration (c.1916) with titles like: *An Adélie Penguin with a Young One* **[Fig. 37]** and *An Adélie Penguin and his Mate* **[Fig. 38]**. I noted the coincidence that I had already titled my penguin works with names like *ice chick, ice adélie, ice egg,* and *ice friends.*

Fig. 35
Some Notes on Penguins 1902
Edward Wilson
South Polar Times
Photograph K. Haydon, courtesy State Library Victoria

Fig. 36
Some Notes on Penguins 1902
Edward Wilson
South Polar Times
Photograph K. Haydon, courtesy State Library Victoria

28 Edward Wilson in Ernest Shackleton, L. C. Bernacchi, Robert F. Scott and Apsley Cherry-Garrard, *The South Polar Times,* 3 vols. (London: Smith, Elder & co., 1907) vol. I, July 1902, pp. 6-7.

Fig. 37
An Adélie Penguin with a Young One
Polar exploration 2nd series, c.1916
John Player & Sons
Cigarette card, No 21 of 25
Mitchell Library, State Library of New South Wales

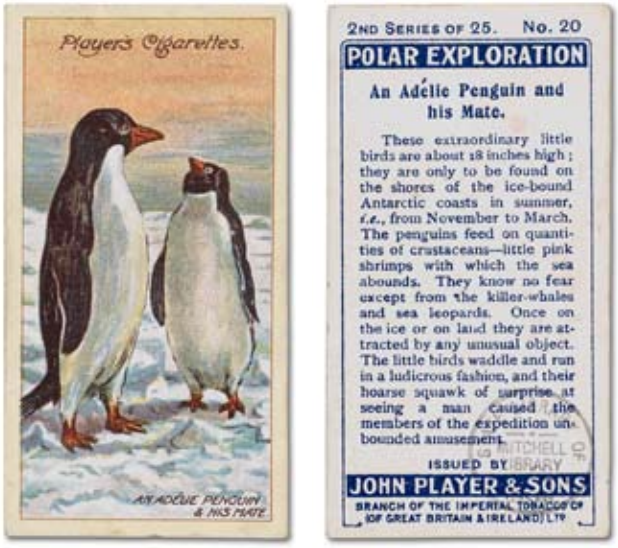


Fig. 38
An Adélie Penguin and his Mate
Polar exploration 2nd series, c.1916
John Player & Sons
Cigarette card, No 20 of 25
Mitchell Library, State Library of New South Wales

6.10 Human heritage in Antarctica

> Thus whereas the still life speaks to the cultural organization of the material world, it does so by concealing history and temporality; it engages in an illusion of timelessness. The message of the still life is that nothing changes; the instant described will remain as it is in the eye of the beholder, the individual perceiving subject.[29]

Inside the historic huts in Antarctica I was captivated by the history, contained both in the interior spaces themselves and in the material artefacts left by the expeditioners. Both visually and atmospherically Scott's hut at Cape Evans exemplified this, and provided a clear illustration of the conditions in which they lived. I felt immersed in a 'still life' that showed the history of the explorers. The small darkroom **[Fig. 39]** that Ponting had once used was scattered with film boxes and developing apparatus and the kitchen displayed an array of domestic utensils **[Fig. 40]** once used to celebrate Christmas. These objects of seemingly mundane bric-à-brac are transformed into significant artefacts of a previous time, preserving the memory and stories of Borchgrevink, Scott, Shackleton, Amundsen, Mawson and their parties of explorers. In 2003, Antarctic Heritage Trust (NZ) began work on conserving the first of these huts in the Ross Sea region, Ernest Shackleton's base at Cape Royds.[30]

29 Stewart, *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection* p. 29.

30 'The Trust's Ross Sea Heritage Restoration Project (RSHRP) is a long-term, heritage project with an international team of experts contracted to work on the project… with support from The Getty Foundation, World Monuments Fund, American Express and the New Zealand Government'. The Antarctic Heritage Trust, 'The Ross Sea Heritage Restoration Project', 1 July 2008,<http://www.heritage-antarctica.org/AHT/RSHRP/>.

Fig. 39
Detail of Ponting's darkroom
8 December 2004
Kirsten Haydon
Photograph
Antarctica

Fig. 40
Detail of expedition enamel utensils
8 December 2004
Kirsten Haydon
Photograph
Antarctica

I experimented with enamelling spun copper vessels to illustrate the significance of the numerous abandoned vessels, once common utilitarian objects, which now litter the preserved huts. I used steel to fabricate handles, which I soldered on before enamelling the surface of the copper. I made the cups **[Fig. 41]** with different surface textures representational of the varying texture of the snow and ice outside of the huts.

Fig. 41
ice cups 2006-2007
Kirsten Haydon
Enamel, copper, steel

In 2008 I visited the *Scott Polar Research Institute* at the University of Cambridge, in the United Kingdom and found on display an artefact from the Heroic Age of Antarctic exploration—an enamel cup supposedly belonging to Ernest Shackleton himself **[Fig. 42]**.

Fig. 42
Enamel cup reputed to have belonged to Sir Ernest Shackleton and collected from Shackleton's hut at Cape Royds Presented to Sir Wally Herbert
On loan from the Herbert family
Photograph K. Haydon, courtesy of the Scott Polar Research Institute, University of Cambridge

6.11 Photographs in jewellery; the composite image and the micro mosaic

After some time I began experimenting with actually using the photographs I took in Antarctica within my work. I had been using paints and pigments previously in this research and this helped me come to terms with the experience of the landscape.

I had already tested decals and decided to try some simple forms. I made up a sheet of decals using both black and white and colour images of Antarctica. I was pleased with the final result, the enamelled pieces looked like old photographs. They had the essence of what I had been looking at in photography (see chapter 3) along with the function of jewellery. The combination of these two elements became a souvenir jewellery of place.

These photographs are not manipulated in the way that Hurley manipulated his photographs but instead are translated into enamel. Through the choice of image, the cropping and its location on jewellery, the photographs have transcended their original form and the ephemeral moment of my experience, to become a souvenir object; from a moment to a relic, aide memoire, or memento.

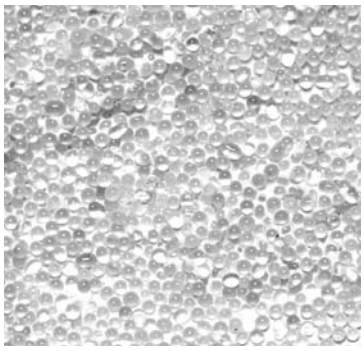
In the same sense that Hurley's images are no longer accurate representative images, my images on enamel are no longer photographs that merely document my time in Antarctica. These processes, Hurley's and my own, are both interpretive and, just as Hurley manipulated photographs to show what he wanted to be seen, I have manipulated my photographs to create an object or a souvenir that depicts Antarctica in the way I saw it to be **[Fig. 43]**.

Fig. 43
ice ports 2006
Kirsten Haydon
Enamel, copper, photo transfer, silver, steel

Fig. 44
ice landing 2006
Kirsten Haydon
Enamel, copper, photo transfer, silver, steel

Fig. 45
ice arrivals 2006
Enamel, glass reflector beads, copper, steel, silver
Enamel fired with photographic image and later with reflective beads
Private collection

I continued to work into the image in a similar way to that of Frank Hurley when he adjusted his photographs. Along with my use of the decal on its own I experimented with combining the decal with glazes **[Fig. 44]** and finally with the glass reflector beads I had used in the ice interpretations. This process of using the reflective beads on top of the photographic image **[Fig. 45]** became another major finding of this research project. I realised I was able to create an enamelled photograph that referenced not only the painted photograph but also the enamelled miniature and the micromosaic.



Chapter 7

CONTEMPORARY TECHNOLOGIES USED TO INTERPRET HISTORIC PROCESSES

7.1 Introduction

> For many young exhibitors born after 1960 who began their career in the nineties, a leaning towards history and appealing to sentiment are not so emotionally charged as for Derrez and Bakker's generation. Throughout the entire spectrum of design, archetypical forms, the concept of quoting and recycling are of immense interest right now. The internet brings forms and images from all over the world and from any era within easy reach. Emotion is a key concept in successful Dutch Design. While critics maintain that nostalgia and retro are signs of uncertain times, among Ra's young exhibitors are some promising talents who are bringing the heavy cannon of history to bear in their search for innovation.[1]

Marjan Boot describes a recent movement in contemporary jewellery and although she refers specifically to exhibitors at Gallery Ra[2] including: Karl Fritsch (who revives old rings and creates new rings), Bettina Speckner (who works with images from the past) and Manon Van Kouswijk (who is interested in archetypical domestic forms), this movement is actually much more extensive and includes artists such as; Robert Baines[3] whose research is concerned with authenticity and uses archaeometallurgy to analyse historical jewellery in order to construct contemporary works based on the known technology of an era and Daniel Kruger,[4] who works with ethnic and historical jewellery using found objects to communicate personal themes.

During the course of this project I have investigated examples of historical jewellery types that relate, through concept or technique, to my research. The chapter in this exegesis on *The souvenir and jewellery background* discussed the concept of the souvenir as an object, which can evoke a memory of a person an event or a place. In my research the souvenir is used to reference Antarctica and because specific examples of the kind I refer to do not exist, I have looked at tourist jewellery and personal souvenirs to observe the historic processes used. What I found during this research is that I can apply contemporary technologies to make new objects, drawing on the processes used in the fabrication of historical jewellery. These historical jewellery objects have come to symbolise a souvenir genre in gold and silversmithing practice and include micromosaic jewellery, painted ivory and enamel miniatures.

In this chapter I look at the techniques of enamelling, micromosaic and painted enamel and ivory miniatures. I especially focus on the history of enamelling as it is the major technique used within this research and is the medium I have used to investigate aspects of micromosaics, painted ivory and enamel miniatures. The experimentation with, and application of, contemporary technologies allude to processes used in historical souvenirs that depict a person, event or place, and reveal the notion of the souvenir in the new work.

1 Marjan Boot, '1996-2006 Changes', in Galerie Ra and Paul Derrez, *30 Jaar Ra: Radiant: 30 Years Ra* (Amsterdam: Galerie Ra, 2006) pp. 178-85.
2 Gallery Ra is a well-known international contemporary jewellery gallery in the Netherlands.
3 Robert Baines is professor of Gold and Silversmithing at RMIT University, Australia.
4 Daniel Kruger is a Professor at Burg Giebichenstein University of Art and Design, Halle an der Saale, Germany.

7.2 Enamelling background

> Vitreous enamel is glass bonded by fusion to a metal surface. The most common glass is a fusion of silica, soda, lime, and a small amount of borax. Though normally transparent, various amounts of opacity can be produced by adding or growing crystals within the glass structure. A wide range of colors is produced by incorporating certain elements, mostly transition metals.[5]

Throughout this research project I was concerned with the practice of enamelling one-off unique objects, rather than mass-produced enamel objects. Enamel as a medium has been used for its intrinsic qualities of hardness, brightness, and permanence and to suggest among other things, precious stones, filigree inlay work, stained glass and even painting. Enamel has often been used in metal objects and for both large and miniature panels using techniques of cloisonné, champlevé, grisaille and painted enamels. These objects, panels and miniatures are fundamentally linked to the practices of gold and silversmithing.

Before the technique of glass being fused on to metal, there was a history of inlaying materials, including precious and semi precious stones and glass in metal, to add colour and create patterns. This technique, referred to as cloisonné, involved the formation of a pattern by bending strips of metal that would then be soldered to a base plate or object. Stones and glass would then be ground to fit the openings of the pattern and these specially shaped components would then be cemented in place.

It is believed that cloisonné enamelling was invented when the glass inserts were fused by heat instead of the characteristic use of cement in the inlay of pieces of polychrome glass. Cloisonné is now a popular form of enamelling but as a process it is defined by its use of wires and originated with the inlay of gems and glass.[6] In 1952 a group of British archaeologists led by Dr. G.R.H. Wright excavated tombs in Kouklia, a small village in the southwest of Cyprus. Six gold rings with cloisonné enamel that appears to have been fused[7] were found in one of the tombs. This group of six finger-rings is the earliest known example of cloisonné enamel **[Fig. 1]**. Dr. Panicos Michaelides, an enamellist, studied these rings and gave the following reasons as to why the material is enamel: 'there are no traces of cement, the relationship between the enclosed material and the cloisons is intimate, a number of trapped air bubbles are present and the enclosed material is too homogeneous to be anything else but glass fused to metal'.[8]

5 Glass and Metal, 'Introduction to Enameling', 10 October 2007, <http://www.glass-on-metal.com/intro_to_enamel/index.htm>.

6 Woodrow Carpenter, 'Cloisonné Primer, History of cloisonné technique', *Glass on Metal* 14.3 (1995).

7 Linda Darty, *The Art of Enameling: Techniques, Projects, Inspiration* (New York: Lark Books, 2004) p. 106.

8 Dr. Panicos Michaelides, 'The Earliest Cloisonné Enamels from Cyprus', *Glass on Metal* 8.2 (1989).

Fig. 1
Gold finger ring c.1300 BC
Gold, enamel
Mycenaean tomb at Koukila, Cyprus
Collection of The Cyprus Archaeological Museum, Nicosia
(Image: Michaelides)

It is assumed that enamel was used in a limited way until the Roman period when Celtic craftsmen used it. The Greek philosopher, Philostratus (c.170-247) of Lemnos, described the Celtic work in the second century AD thus: 'the barbarians in the ocean pour these colours into bronze moulds, that the colour become as hard as stone preserving the designs'.[9] Champlevé utilises metal to create a pattern in a similar way to cloisonné however this process uses the metal in reverse to cloisonné where the wires sit above the base metal. In champlevé the design is created using a metal base that is cast with recesses or is carved and engraved to create depressions for the enamel to be fired into. After the recesses are filled the surface is ground or cleaned back to reveal the pattern. Celtic craftsmen used these techniques to create distinct strong, colourful geometric patterns in enamel **[Fig. 2]**.

The oldest known manual on the artistic crafts is from around the twelfth century. This medieval treatise comprises three Latin manuscripts on the subjects of painting, glass and metalworking. *On divers arts: the treatise of Theophilus*[10] outlines the ways to make glass, construct kilns **[Fig. 3]** and includes precise instructions for enamelling. Theophilus Presbyter a Benedictine Monk is believed to be the author of the medieval treatise and was concerned with arts for the depiction of religious scenes and the building of ecclesiastic objects for religious use. The key technical aspects outlined in his treatise remain the same today although the technology used has improved. In terms of enamelling Theophilus describes comparing the softening point[11] of different coloured glasses (enamel), by observing and comparing the fusion flow of these on metal during the firing.

9 Hugh Tait, *Seven Thousand Years of Jewellery* (London: Published for the Trustees of the British Museum by British Museum Publications, 1986) p. 16.
10 Theophilus, *On Divers Arts: The Treatise of Theophilus*, trans. John G. Hawthorne, and Cyril Stanley Smith (Chicago; London: University of Chicago Press, 1976).
11 The temperature when glass or enamel flows or moves.

Fig. 2
Cast-bronze Romano-British Brooch, late 100AD Early 200AD
Bronze, enamel
Britain

> Take all the kinds of glass you have prepared for this work and breaking a little from each piece put all the fragments at the same time on a single sheet of copper each fragment however by itself. Then put it into the fire and build up the coals around it. Then while you are blowing observe carefully whether the fragments melt evenly; if so, use them all but if any fragment is more resistant lay aside by itself the stock that it represents.[12]

[12] Theophilus, *On Divers Arts: The Treatise of Theophilus*, chap. 54.

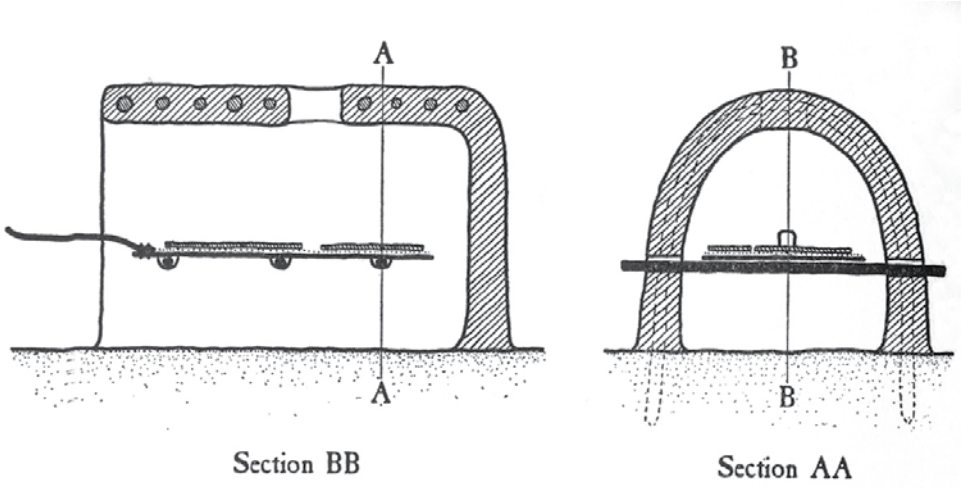


Fig. 3
The kiln for firing glass (Translators' reconstruction)
Described as made from cane, clay, water, horse dung. With a height of approximately ninety centimeters.
(Image: Theophilus, p. 66)

Limoges in France is a well-known centre for enamel and during the Middle Ages the workshops that produced crafted champlevé enamelled objects including crosses, candlesticks and reliquaries (see chapter 2 page 10) were family businesses. Later Limoges became renowned for painted enamels[13] and the industry flourished from the late sixteenth century; this technique is now known as 'Limoges' enamel. Unlike cloisonné or champlevé, painted or Limoges enamel is the application of undivided colours (without metal cells or strips) and was used in objects, plaques and panels. Artists no longer needed to be trained goldsmiths as they could apply the enamel without metal inserts, they created depth by using thin layers along with blending and shading techniques. Léonard Limousin (c.1505-c.1575) was one of the most skilled and renowned painters who worked with enamel using the painterly technique developed in Limoges.[14] These flat plaques or panels of enamel without recesses or cloisonné wires were however susceptible to cracking[15] and to prevent this artists began shaping the copper or base plate and applying a 'counter enamel' on the reverse side of the metal.

13 'The origin of the use of enamel to create pictorial images remains unclear. It is a matter of debate whether the earliest pictorial painted enamels were produced in Italy or the Low Countries of northern Europe'. Terry Drayman-Weisser, 'The Early Painted Enamels of Limoges in the Walters Art Museum: Historical Context and Observations on Past Treatments', *Journal for the American Institute for Conservation* 42.2 (2003), 279-312.

14 The British Museum, 'The Twelve Sibyls Enamel Plaques by Léonard Limousin', 20 February 2007, <http://www.britishmuseum.org/explore/highlights/highlight_objects/pe_mla/t/the_twelve_sibyls_enamel_plaqu.aspx>.

15 Cloisonné wires and champlevé depressions can reduce this tendency to crack; the application of counter enamel on the reverse side of larger enamel works prevents cracking.

Fig. 4
The Twelve Sibyls 1535-40
Léonard Limousin
Enamel plaque
Limoges, France

Limousin was well known for the technique of grisaille and his work influenced other artists working with enamel in France **[Fig. 4]**. Grisaille enamelling was developed around the 1530s where typically grey tones are achieved by using a base layer of black, followed by layers of fine white enamel that dries and is then scratched into and fired. The areas scratched away remain black and the areas covered with white enamel become a shade of grey. This process is then repeated in many firings until some areas become completely white.

Jean Toutin (1578-1644) is believed to have developed the technique of painting fine enamel grounds with an oil suspension on an opaque enamel base (often white) and this become popular among enamel workshops in Geneva, Berlin and Augsburg. His son, Henri Toutin (1614-c.1683) also used this technique to create delicate painted enamels **[Fig. 5]**. This technique allowed enamellists to create an image or drawing in multiple firings like layers on a canvas and this technique became popular for painting miniature portraits.

Fig. 5
Enamelled gold locket 1637
Henri Toutin
Enamel, gold
Paris, France

16 Renowned painter and goldsmith Nicholas Hilliard wrote a treatise on limning or Miniature painting.
Nicholas Hilliard et al., *A Treatise Concerning the Art of Limning*. (Ashington: Mid Northumberland Arts Group, 1992).

17 Graham Reynolds, *British Portrait Miniatures*, Fitzwilliam Museum Handbooks (Cambridge: Cambridge University Press, 1998) p. 3.

7.3 Miniature painting on ivory, vellum and enamel

Miniature images were used to decorate and illustrate books in the Middle Ages and the word actually comes from *miniare,* which is the Latin for orange or red lead used in these manuscripts. Small miniature portraits appeared in the early sixteenth century as personal keepsakes in the way of photographs today. In Nicholas Hilliard's[16] (1576-1619) words they were 'small pictures which are to be viewed in hand'.[17] These miniatures were often carried or incorporated into jewellery to be worn or attached to clothing. The word 'miniaturist' is associated with artists who created these works and well known miniaturists include Jean Clouet (1486-1540), Lucas Horenbout (c.1490/95-1544) and goldsmith Nicholas Hilliard **[Fig. 6]**.

Fig. 6
Henry Percy, 9th Earl of Northumberland c.1595
Nicholas Hilliard
Watercolour on vellum stuck to a playing card with three hearts showing on verso
Britain

Miniatures were painted on vellum, ivory (which provided luminosity) and enamel. The process of painting miniature portraits with fine enamel grounds on white enamel to be fired later was developed **[Fig. 7]** from earlier examples of enamelled jewellery and the decorative plaques of Limoges enamel[18] (Including those by artists such as Léonard Limousin, Jean Toutin and Henri Toutin).

18 Reynolds, *British Portrait Miniatures* p. 72.

Fig. 7
Unknown Lady 1750
Nathaniel Hone
Enamel
Britain

In the eighteenth century the method of transferring an engraved likeness onto enamel **[Fig. 8]** was developed and these transfer-printed portraits and images could be prepared much more efficiently than hand-painted ones. One hundred years later, with the invention of photography in the nineteenth century, black and white photographic images could also be transferred and fired onto enamel (see chapter 3 page 29) to create miniature portraits.[19]

Fig. 8
Elizabeth Gunning, Duchess of Hamilton and later of Argyll c.1752
John Brooks (active 1730s-1750s)
White enamel on copper, transfer-printed in black, with over painting in black, in gilt metal frame
Birmingham, England (probably)
© Victoria and Albert Museum, London

19 'Bulot and Cattin patented in England on December 13, 1854 their method of fixing, vitrifying, and coloring photographic images taken by Collodion process (which had been transferred) upon enamel, metal, stone, porcelain, glass, china, and all kinds of earthen ware'. Woodrow Carpenter, 'Enamel Photography,' *Glass on Metal* 4 (1985).

7.4 Micromosaics

The combinations of small pieces of glass, ceramic or stone have been used to embellish buildings, streets, objects and jewellery since around the fourth millennium BC and early forms of mosaic from that time have been found in Mesopotamia. These were painted coloured clay cones that were pushed into wet plaster walls to create decorative patterns.[20] Tessellated pavements cover and decorate floors of ancient ruins and modern cities and are made up from small naturally coloured pebbles **[Fig. 9]** or small tiles or tesserae of stone **[Fig. 10]** or glass.

Fig. 9
Tessellated pavement (opus lapilli)
Topkapi Palace, Turkey
Photograph Kirsten Haydon
2006

[20] The Metropolitan Museum of Art, 'Cone Mosaic [Excavated at the 'Columned Hall,' Uruk, Mesopotamia] (L.1995.48.2)', 20 April 2008, <http://www.metmuseum.org/toah/hd/uruk/ho_L.1995.48.2.htm>.

Fig. 10
Tessellated pavement (opus tassellatum)
Ephesus, Turkey
Photograph Kirsten Haydon
2006

Sir Arthur Gilbert (1913-2001), an avid collector,[21] first used the term 'micromosaic' to describe small detailed panels of mosaic. Micromosaic is a reduced montage of tiny fragments of glass or tesserae, used by Giacomo Raffaelli (1753-1836) in the Vatican workshops near the end of the eighteenth century.[22]

21 The Gilbert Collection of gold, silver, micromosaics and gold boxes was formerly located in Somerset House and has recently moved to the Victoria and Albert Museum were it will be on display in 2009.

22 These workshops had created large-scale mosaics since about 1578 and in the early eighteenth century they rendered the great paintings in St Peters in mosaic. John Mack, *The Art of Small Things* (London: British Museum, 2007) p. 32.

Micromosaics are made up of individual pieces of glass[23] tesserae and were often miniature copies of paintings and classical ruins, which resulted from archaeological discoveries and an increase in tourism in Florence and Rome in the eighteenth and nineteenth century (see chapter 2 page 16). To create chiaroscuro[24] effects, artists used various shades of tesserae from the twenty eight thousand colours available at that time.

> The requirement for increasing delicacy led to the creation of ever smaller — that is, thinner — glass filaments that could be broken down into ever tinier tesserae. The developed technique of micro-mosaic was to lay out the minute strands of the tesserae enamels side by side like upright matchsticks on a slow-drying paste so that only the head would be visible on the finished object. Once done, the whole would be covered in wax and then polished, each step adding to the lustre of the result.[25]

These micromosaics were often freestanding pictures or incorporated as decorative components of small objects such as boxes, buttons and jewellery **[Fig. 11]**. These finely detailed micromosaics often were miniature copies of larger paintings or mosaics and in the recent publication, *The Art of Small Things,* John Mack describes their exquisite rendering thus, 'Yet their art is not that of the faker, nor an art of deception, but one of enchantment'.[26]

23 Also referred to as enamel or enamel rods in both Mack, *The Art of Small Things*, and Jeanette Hanisee Gabriel et al., *Micromosaics* (London: Philip Wilson in association with the Gilbert Collection, 2000).

24 Chiaroscuro is the term used to describe in painting and related works the study of light and shade to represent both contrasts atmospheric light and the form and volume in three-dimensional objects.

25 Mack, *The Art of Small Things* p. 32.

26 Mack, *The Art of Small Things* p. 37.

Fig. 11
Box c.1819
Giacomo Sirletti
Hardstone, mounted in gold, with micromosaic
Italy

Fig. 12
Enlarged detail of (Fig. 11) *Box* c.1819 by Giacomo Sirletti

7.5 Experimentation with enamel to interpret historic processes

> Goldsmithing and enamelling materialise her personal images of the Antarctic landscape, influenced by historic jewellery and souvenir relating to tourism. Painted photographs of the 18th and 19th centuries and the use of enamel have been of particular importance in her enquiry.[27]

During this practice-led research I have used the process of enamelling to achieve interpretations of historical jewellery and souvenirs while, at the same time, making new forms reflective of my experience in Antarctica. Following my initial experimentation I kept developing the possibilities of enamelling for my work as I continued to make jewellery and objects.

Enamelling and its various techniques require specific materials and equipment that are similar to those used in the disciplines of ceramics (kilns, and enamels), jewellery (hand tools for the fabrication of metal), painting (brushes and gums), and printmaking (screens, engravers and etching baths). The main procedure of enamelling involves constant experimentation, testing and sampling of enamel through the application and firing of enamels.

The knowledge I have gained from the experimentation and continued use of enamel has been influential in this research. I have found that the process of enamelling does not always have expected results and sometimes it is the unexpected results that are the most valuable. Additionally the testing and sampling of enamel allowed me to create strategies for subsequent enamelling projects based on the approximate results in these samples. This time and experience working with enamel has resulted in my ability to attain the various surfaces and effects I have achieved.

27 Robert Baines, *Kirsten Haydon* (Artist Catalogue), (Melbourne: Kirsten Haydon and Neal Haslem, 2007).

7.6 Observations

Enamel and its substrate

Initially I sampled the colours available from the 'Soyer'[28] range of enamels, including transparent, opaque and opalescent colours to observe the results and effects of the colours when fired over copper, silver and flux. This investigation is standard practice for testing enamel colours and it provided a sample of diverse colours. Included in these were several different white enamels and as a result of these findings I was drawn to the simplicity of the white enamels to convey my experiences of Antarctica. With the intention that I would use white enamel in the final jewellery and objects I continued my tests and samples using only Soyer soft white enamel.

I considered the metal I would use to support the Soyer soft white enamel. Prior to this research I knew that the selection of metal is dependent on the compatibility of both the metal and the enamel, which both expand and contract during heating and cooling; if the enamel's coefficient of expansion is more than that of the metal, the fired enamel can crack or even peel off. Therefore I experimented with several metal substrates and decided early on that I would use copper as the support metal.

I based this on my findings during several experiments with enamel on mild steel manufactured in Australia and a pure iron available from Britain. I found enamelling on the pure iron successful **[Fig. 13]** however it was not viable to source non-commercial quantities of this pure iron in sheet form in Australia. Although available in Australia my sample with enamel on mild steel[29] was unsuccessful; following several firings the enamel was unpredictable and in some cases the enamel melted off the mild steel **[Fig. 14]**.

[28] Cristallerie de St-Paul near Limoges, France manufactures Soyer enamels.

[29] I used Soyer soft white enamel, there are other enamels available that are more suitable for steel, for example the Thompson Enamel Inc range.

Fig. 13
Pure iron sheet, Soyer soft white enamel 2005
Kirsten Haydon

Fig. 14
Mild steel, Soyer soft white enamel, glass 2005
Kirsten Haydon

After evaluating these results with pure iron and mild steel I decided to use copper and silver. I considered although I did have some success with steel and iron, my research was not about finding suitable materials for the application of enamel, but about the resolution of an enquiry into Antarctic landscapes and how they could be interpreted in enamel.

I then focused on using silver and copper for the substrate. I had used both of these metals before for enamelling but not often with white enamel. I found that the white enamel on copper developed a sharp black line on the exposed edges **[Fig. 15].** Additionally the white enamel fired on silver produced a sepia line in the white enamel near the exposed edge of the silver **[Fig. 16]**.

Looking at the work of American enamelist and illustrator, Fred Uhl Ball (1945-1985) known for his investigational enamel works[30] next to my own samples, I could see that it was the oxides in the metal combined with the chemical composition of the enamel that created these colours. Being the shades of green and black in the sample of white enamel on copper and the sepia edge of white enamel on silver. Where previously I preferred to work with silver I found following these samples that this oxide colouration of the enamel led me to prefer copper as a base metal for the white enamel.

Through making these samples I found, as artists have previously, that copper works extremely well with opaque enamels (particularly white) and its coefficient of expansion is ideally suited to the enamel.[31] Since copper provided an excellent substrate, as well as being an affordable material, I was later able to create resolved works without being restricted by cost.

30 Previously much of my enamelling experience had been on fine silver and I had thought copper to be an inferior metal.

31 Fred Ball, *Experimental Techniques in Enameling* (New York: Van Nostrand Reinhold, 1972).

Fig. 15
Copper, Soyer soft white enamel sample 2005
Kirsten Haydon

Fig. 16
Silver, Soyer soft white enamel and glass reflector bead, sample 2005
Kirsten Haydon

Following the results I had with both the Soyer soft white enamel and the use of predominately copper and silver I was able to focus my exploration on enamel applications and manipulations. These included painting, decal application and textural surfaces. The Soyer soft white enamel provided a durable surface coating on the metal which allowed me to create textural and impressionistic qualities. In the subsequent samples and finished pieces I found that the different applications and textures on the surface produced subtle impressions and plays of light.

I sought to produce interpretations that drew on my personal experience of Antarctica and my research of jewellery and souvenir objects. I found that my use of the white enamel background not only referenced the painted enamel on a white ground introduced by Jean Toutin in the seventeenth century (see chapter 7 page 149), but was also representative of the domestic vessels that lined the historic huts of Antarctica (see chapter 5 page 87).

The enamel became a versatile medium for me to scratch into and add to. Similar to a painted or composite photograph, I could manipulate pictorial elements when applied to the enamel and I was able to vary the surface of the enamel to include glossy, matt or under fired and textural effects. I could also use diamond tipped files, drills and burrs to modify the surface of the enamel **[Fig. 19]**. The possibilities were unlimited with the Soyer soft white enamel, in combination with enamel watercolour paints **[Fig. 18]**, pigments, decals **[Fig. 17]** and glass road-marking beads.

Overglazes on enamel

I experimented with various overglazes inluding china paints, graphite and water colour enamels directly on the Soyer soft white enamel. Firstly I prepared the front and back of the copper sheet with Soyer soft white enamel, which enabled the reverse side of the piece to become part of the work.[32] This allows the piece to be seen as a 'whole' object, with both front and back important to the experience of the work.

I mixed the china paint pigments with a few drops of an oil binder and applied them on the enamel surface repeatedly. I was never satisfied with my application and each time I prepared the sample I would simply wipe it away with a cloth, like an eraser. I became interested in the handling of the pigment and the softness I could achieve with the brush in relation to the concept of my project. Eventually I fired one of my samples and the china paint was vitrified and became part of the enamel **[Fig. 17]**. I was delighted with the effect because it allowed me to paint softly over the white enamel with washes of colour.

I also experimented with graphite[33] pencil and I found that if I drew directly on the enamel the graphite did not adhere to the glossy surface, but when I filed the surface with the diamond file it created a porous surface that was more suitable to receive the graphite. When the sample was fired the graphite fired into the enamel **[Fig. 18]**.

Additionally I investigated the effects I could produce with Thompson's watercolours, invented by Woodrow Carpenter.[34] This new product could be used directly on the white glossy surface of the prepared enamel, in a similar way that I used the china paints. I experimented with various applications on both glossy and filed enamel surfaces to ascertain the best way to apply the watercolour, from my experiments I found that the filed surface was more absorbent and better for finer application and more detailed applications **[Fig. 19]**. After firing I also used a diamond file to grind away the overglaze to reveal the white once more, and therefore I could lighten the effect or reapply the pigment **[Fig. 20]**.

32 Traditionally one would expect to find 'counter enamel' on the reverse side. This is usually a different colour or grade of enamel and would not have produced the effect I required.

33 Graphite is a polymorph of the element carbon.

34 Woodrow Carpenter, enamellist and owner of Thompson Enamel Inc. (the main distributor) of lead-free enamels), invented Thompson Enamel Inc. watercolours.

Fig. 17
Sample of china paints on enamel 2005
Kirsten Haydon
Soyer soft white enamel, china paints, copper

Fig. 18
Graphite pencil on enamel 2005
Kirsten Haydon
Aro 5 enamel, graphite, copper

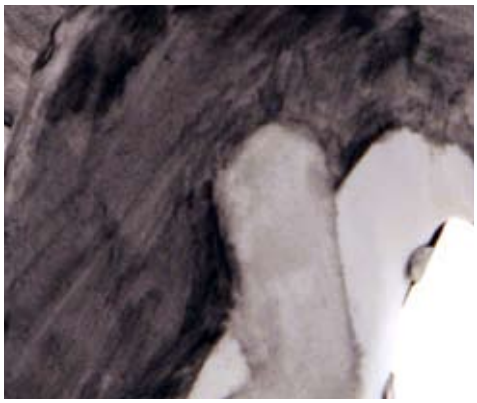


Fig. 19
Watercolour enamels on white enamel 2005
Kirsten Haydon
Soyer soft white enamel, watercolour enamels, copper

Fig. 20
Filed back watercolour enamel of white enamel 2006
Kirsten Haydon
Enamel, copper, reflector beads, oxidised silver, paint, steel

Fig. 21
Water colour enamel on white enamel 2005
Kirsten Haydon
Soyer soft white enamel, watercolour enamel, silver

Reflector Beads

The most important discovery during my research was when I began to play with some small blue glass beads. I experimented with these glass microbeads as described in the idea development chapter (see chapter 6 page 120). Blue was a representative colour I had been using since the sky in Antarctica had been shades of blue, and many of my photographs show this. I had hoped that when I fired these small blue glass beads on a blue enamel, they would represent this in the sample and perhaps the glass would even slump into the enamel.

The outcome at first was a failure and not what I had hoped for **[Fig. 22]**. The blue had disappeared altogether and the beads were now clear, I only realised later that this sample was actually the breakthrough and discovery I was looking for. This experiment had produced a new surface and a reflective quality I had not seen before. I already knew that you could fire glass beads and millefiori on to enamel, but I was extremely pleased with the new surface and the reflective quality the beads created on the enamel **[Fig. 23]**.

Fig. 22
First microbead sample 2005
Kirsten Haydon
Copper, blue microbeads, Aro 5

Fig. 23
Additional microbead samples 2005
Kirsten Haydon
Copper, blue Aro 5, Soyer soft white enamel, blue microbeads

I conducted numerous samples and tests of other beads while attempting to source the same ones, this proved problematic. These first beads were used for decorating stationery **[Fig. 24]** and when I purchased other varieties of this product, many had metallic surface coatings that burned in the kiln and discoloured the enamel. Following further investigations I sourced a highways material used in commercial road marking paints. These beads were not of the same grade and regularity of the beads I had used so I experimented with the application of them and used both silver and copper substrates **[Fig. 24]**. I tried different temperatures and application methods and found each of these samples achieved various qualities which I enjoyed and considered to be more natural.

Fig. 24
Highway reflector bead samples 2005
Kirsten Haydon
Soyer soft white enamel, glass reflector beads, copper, silver

Decals on enamel

Thinking about my initial experimentation with the application of overglazes and watercolours that alluded to miniature painting on enamel and ivory, I began my investigations of ceramic decals on enamel. This would now allow me to transfer the photographs I had taken in Antarctica on to enamel. It was the first time I used the ceramic decals and I proceeded by testing the decal on both a Soyer soft white enamel and a Blythe hard white enamel.

I wanted to find the best firing procedure for the enamel with the transferred decal. I used both of these enamels as the pieces would be in the kiln for a longer duration than a normal firing **[Fig. 25]**. The results would then allow me to compare the firing cycle between the two enamels (Blythe hard white a - e, Soyer soft white f - j) by performing five similar tests in which I varied both the temperature and duration.

I found that my last samples were the most successful (e & j) and that the Soyer soft white enamel (j) would be a viable possibility. The additional advantage of the soft white enamel was the lower melting temperature, which made it more suitable for the incorporation of both solder joins and fittings in the design of the finished pieces. As well as evaluating the firing cycles and the softening temperatures of the enamel, I was also able to try several other scenarios including the perforation of the decal (a & f) and the addition of colour (d). In sample (a & f) I observed that it was not necessary to perforate the decal (this is a technique I had used to apply foils to enamel and was one which I considered may improve the decal application). I also observed in sample (d) that I could adjust the original decal by adding colour from both watercolour enamels and china paints, which were then re-fired in the usual way.

Following these early observations I continued to work with the surfaces of enamel and found additional solutions that the incorporated and built upon the early samples I have outlined. These results can be seen in both the chapters detailing idea development (see chapter 6) and the final work (see chapter 8).

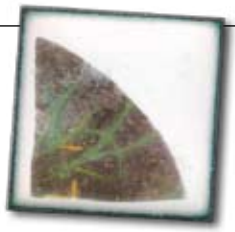
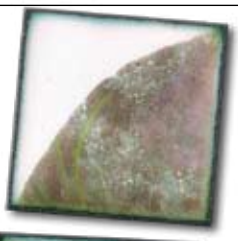
Soyer soft white enamel (750–800°C softening point)	Blythe hard white enamel (800–820°C softening point)	Firing Cycle
(a) 	(f) 	30 min 150 °C 60 min 200 °C 180 min 300 °C 800 °C*
(b) 	(g) 	30 min 150 °C 180 min 300 °C 800 °C*
(c) 	(h) 	60 min 150 °C 60 min 300 °C 60 min 400 °C 800 °C*
(d) 	(i) 	60 min 150 °C 60 min 300 °C 60 min 400 °C 800 °C*
(e) 	(j) 	60 min 150 °C 30 min 300 °C 30 min 600 °C

Fig. 25
Decal samples 2006
Kirsten Haydon
Soyer soft white enamel, Blythe hard white enamel, ceramic decals
* following the indicated firing cycle the kiln temperature setting was raised to 800°C (the standard temperature used to fire enamel), once the kiln temperature reached 800°C the decal was fused into the enamel and the piece removed from the kiln.

Chapter 8

FINAL WORK

AND

ANTARCTIC INSTALLATIONS

8.1 Introduction

In this chapter I summarise the final outcomes of the research that were realised as groups of works in public exhibitions and how these installations of jewellery and object-based works reflect my conceptual concerns in the presentation to and engagement with the public.

Throughout this project one of the ongoing explorations and objectives has been to exhibit publicly the outcomes of the studio-based research. During the course of the project I have considered how the public/audience would view the work and interact with it. This is an important aspect for my project as my research previous to this project investigated how jewellery and objects are viewed and how the placement of collections of objects engages the audience with narratives, as they move through a space.

I am concerned with the display of jewellery in a showcase or cabinet which can be associated with the retail and consumer environment of today. Other contemporary art mediums are not positioned behind glass, unless it is fundamental to the meaning of the work. To look through glass is to commodify the objects, there is a desire associated with objects behind glass and a removal of objects from context.

In my previous work *poppy's poppies* (2000-2001) and *in the drawer* (2002-2005)[1] I utilised photographs and drawers for the placement of works to create a context for the object. This enabled the viewer to observe, through the correlation of objects, photographs and text, the narratives I was investigating. Based on these previous installations and the findings gleaned from them I have investigated new ways to present my work to the public. I have used this knowledge and experience in this research and in this chapter I will outline three major installations and the participation within other group exhibitions relating to Antarctica. These installations include, *Reflections of ice,* in the *Cicely & Colin Rigg Contemporary Design Award* (2006) at the National Gallery of Victoria; *room with a view* (2006), in the Tait Electronics Antarctica Gallery at the Christchurch Art Gallery; *on the shelf (2007)* at Gallery Funaki, Melbourne and the group exhibition of New Zealand Antarctic Arts Fellows, *Sinfonia Antarctica* (2008) at the New Dowse in Wellington.

1 *in the drawer* was travelling in New Zealand during this current research and was exhibited over a two-year period at Auckland Museum, The Dowse, and Hawkes Bay Museum.

8.2 Previous use of installations in public spaces

My previous experience with the installation of jewellery and objects has been significant to my current research. During the making of the new work I investigated how the individual pieces connected to each other and ideas about Antarctica. I found it was critical that the works initially could be observed as individual objects and later when combined, they could be read together as a group.

I have previously investigated these ideas and it is important to mention them, here as that research has affected the way I have exhibited my current research. In my previous work *poppy's poppies* (2000-2001) and *in the drawer* (2002-2005) the work reconsidered the importance of family and the stories they tell, linked with the publicly observed memorial days of ANZAC and Remembrance days. These days of remembrance for Australians and New Zealanders is more than a day of nationalism; it is essentially a day of remembering for families and communities affected by war. The experiences of the Second World War affected many individuals and families. It has been the associations with the experiences of that generation that have resulted in younger generations participating or just remembering.

We are now at a point in time when many of the generation who actually experienced that time are passing away. It was my personal experience of this notion that I was working with. Through the installation in public spaces in New Zealand over both Remembrance day and ANZAC day I was able observe to some degree how the public read and responded to the work. The exhibition used numerous series of drawers that the viewer could explore to see the work as they navigated the space.

8.3 Conceptual concerns and public engagement with the research

I began to engage with how I might install the results of the research. I thought about the windows of the Hägglund and considered the work could be like views from inside an internal space. I experimented with the idea that the work could be situated in what would seem like a window. I worked with a video I took in Antarctica in the back of the Hägglund with Bernadette Hall following our exploration of IMAX crevasse.

This video showed our journey from IMAX crevasse and 'room with a view', a lookout where you can see the whole of the ice shelf with Mt Erebus next to you. The ride down from here took over half an hour and Bernadette Hall and I were in the trailer on the back of the Hägglund where I recorded this bumpy and rollicking journey. I thought at the time I could watch this when I left Antarctica to remind me of the experience and the time.

The view of Erebus through the window of the Hägglund had reminded me of the lanternslides taken by Frank Hurley and Herbert Ponting during the Heroic Age. The difference was the movement in front of me. Back in Melbourne I created a short video loop with this footage **[Fig. 1]**. This was while I was investigating, as I mentioned, the installation and making my first reflective work.

Fig. 1
Trial installation, projection 2005
Kirsten Haydon
First Site Gallery

I had been experimenting with the reflective work at night with different light sources and I thought that I could install the work using the video as a light source. I experimented with this in First Site Gallery (a space with no natural light) one weekend when it was closed to the public. I set up the projector and then installed a reflective piece (*ice shapes*) on the wall of the gallery. I had hoped that the work would show up better with the light produced from the projector and flicker of the video. What I found was that the video did not flicker greatly and the light was constant and it did not light up the work directly and therefore the optical effect was not created. The projection would need to be directed at the work because the optical effect happens with a directional light source.

I then experimented using theatre blacks (curtains) on the wall of the space, to see what would happen if the work was situated on a black background. This provided a lot more contrast with the reflective work and I was thrilled with the result **[Fig. 2]**. It was reminiscent of a negative image of the ice crystals or Antarctica on a dark polar night, with the snow reflecting the Aurora Australis pulsing in the sky. Along with the projection, it was similar to the experience of the views from the darkened spaces of the hut or Hägglund **[Fig. 3]**.

Fig. 2
Trial installation: ice shapes 2005
Kirsten Haydon
First Site Gallery

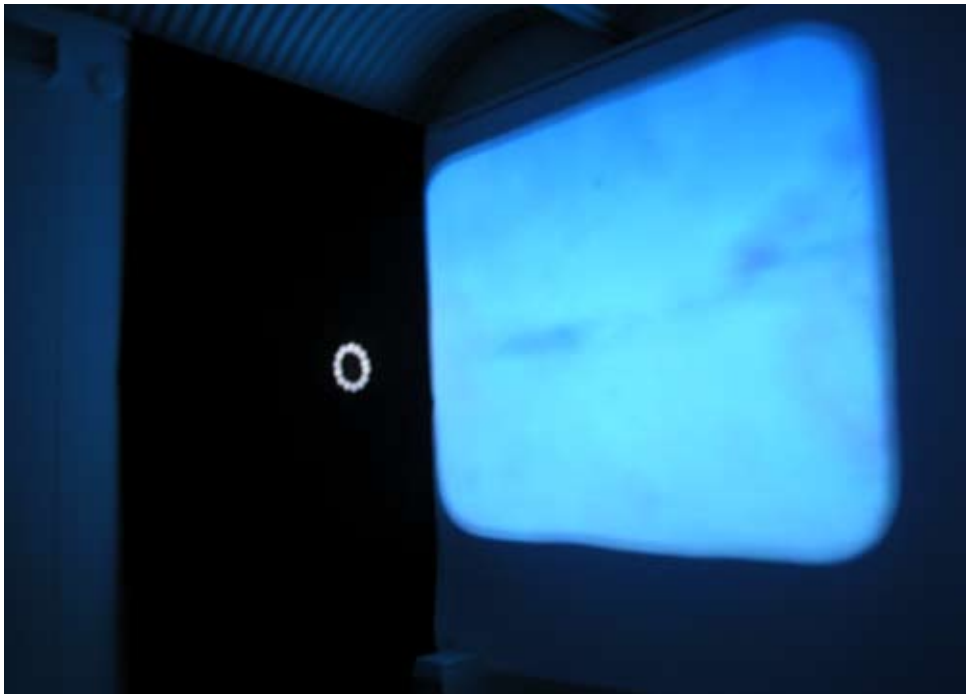


Fig. 3
Trial installation: projection and ice shapes 2005
Kirsten Haydon
First Site Gallery

Although the results of this experiment were promising there was still the issue that the work was now only partially lit and you could not see the fine textures or elements of fabrication. While it established my objective of avoiding the cabinet, the disappointment was perhaps that the work could not be seen. I had been experimenting with light sources in the studio and I tried using torch light in the space, with the work on a black background **[Figs. 4, 5]**. The effect in the gallery space was far more successful than in the studio. My findings showed the torch could facilitate the exploration of the work.

Fig. 4
Trial installation: torch and ice shapes 2005
Kirsten Haydon
First Site Gallery

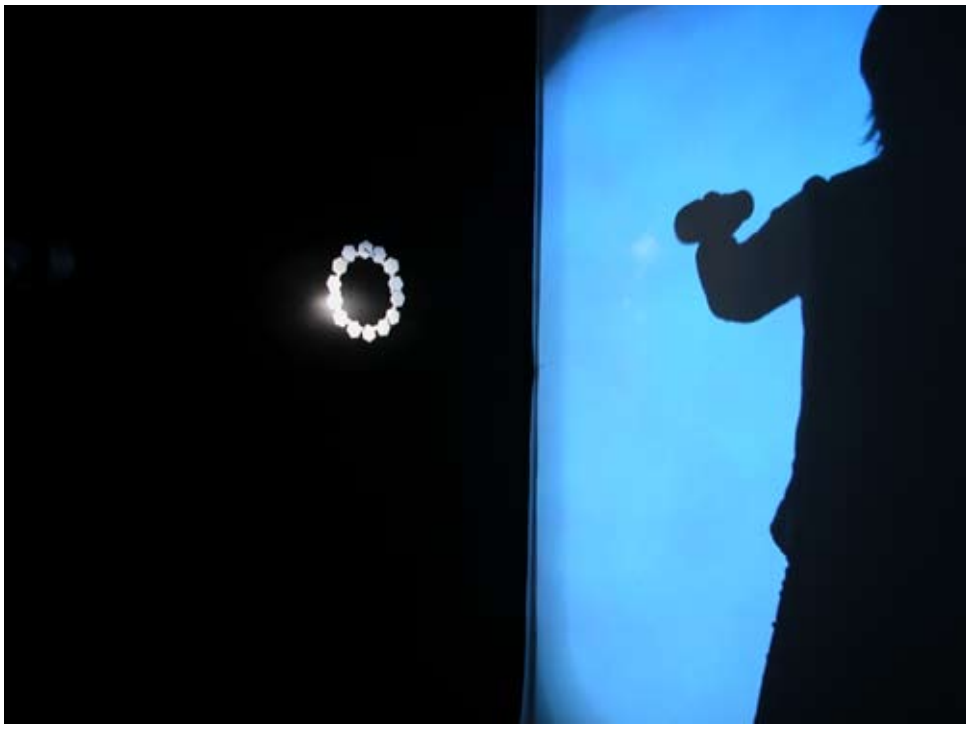


Fig. 5
Trial installation: torch, projection and ice shapes 2005
Kirsten Haydon
First Site Gallery

This innovatory development has led to the subsequent installations *reflections of ice* at the National Gallery of Victoria (NGV) and *room with a view* at the Christchurch Art Gallery. When I embarked on this idea I was still unsure if the concept would work, or indeed how the installation would be received. I examined how I could accomplish this installation firstly in the Antarctic gallery space at the Christchurch Art Gallery. I discussed my ideas with the Curator of Contemporary Art, Felicity Milburn and the Curatorial Assistant (Contemporary Art) Jennifer Hay in 2005. I then proposed an exhibition that would divide the space into two rooms, one for non-reflective works and one for the reflective works. To communicate my intentions I made a short interactive DVD with a video clip, still images of the trial installation and images of the jewellery.[2]

Additionally I proposed for the jewellery award, *Cicely & Colin Rigg Contemporary Design Award* (2006) at the NGV the installation *Reflections of ice*. This installation worked with the qualities of the reflective jewellery and the interactive use of the torch. As a part of my proposal as to how I would install my work I stipulated a dark space or room and no showcase or cabinet. The exhibition designers planned a small space at the end of the gallery where a wall was constructed to make a small alcove, painted black.

2 Kirsten Haydon, *'Proposal: room with a view,'* (2005).

8.4 Reflections of ice

I made all of the jewellery for this installation and I assisted with the set-up. The wall was built and my job was to position the works on large panels to mount on the walls. These panels ensured the work was secure and not situated behind glass. This NGV installation was the first time I would see the work installed and was elated when I went to the NGV exhibition preparation area to look at the work laid out ready to be attached onto two large black panels (1.2 x 2 meter). We turned out the lights in the storeroom and used the torches to look at the work. This was the first time I observed all the work together and illuminated and it was only then that I thought it was really going to work. The works were later installed in the space and two torches were attached to the wall with a pulley system, as required by NGV policy. Attaching the torches to the wall had not been my intention and unfortunately limited movement when viewing the work. However the space still provided the experience of exploration as it was tucked away and the torch was needed to find and observe the work. This was first installation and exhibition of any of my Antarctic work.

Fig. 6
Reflections of ice 2006
Kirsten Haydon
National Gallery of Victoria

Fig. 7
Reflections of ice 2006
Kirsten Haydon
National Gallery of Victoria

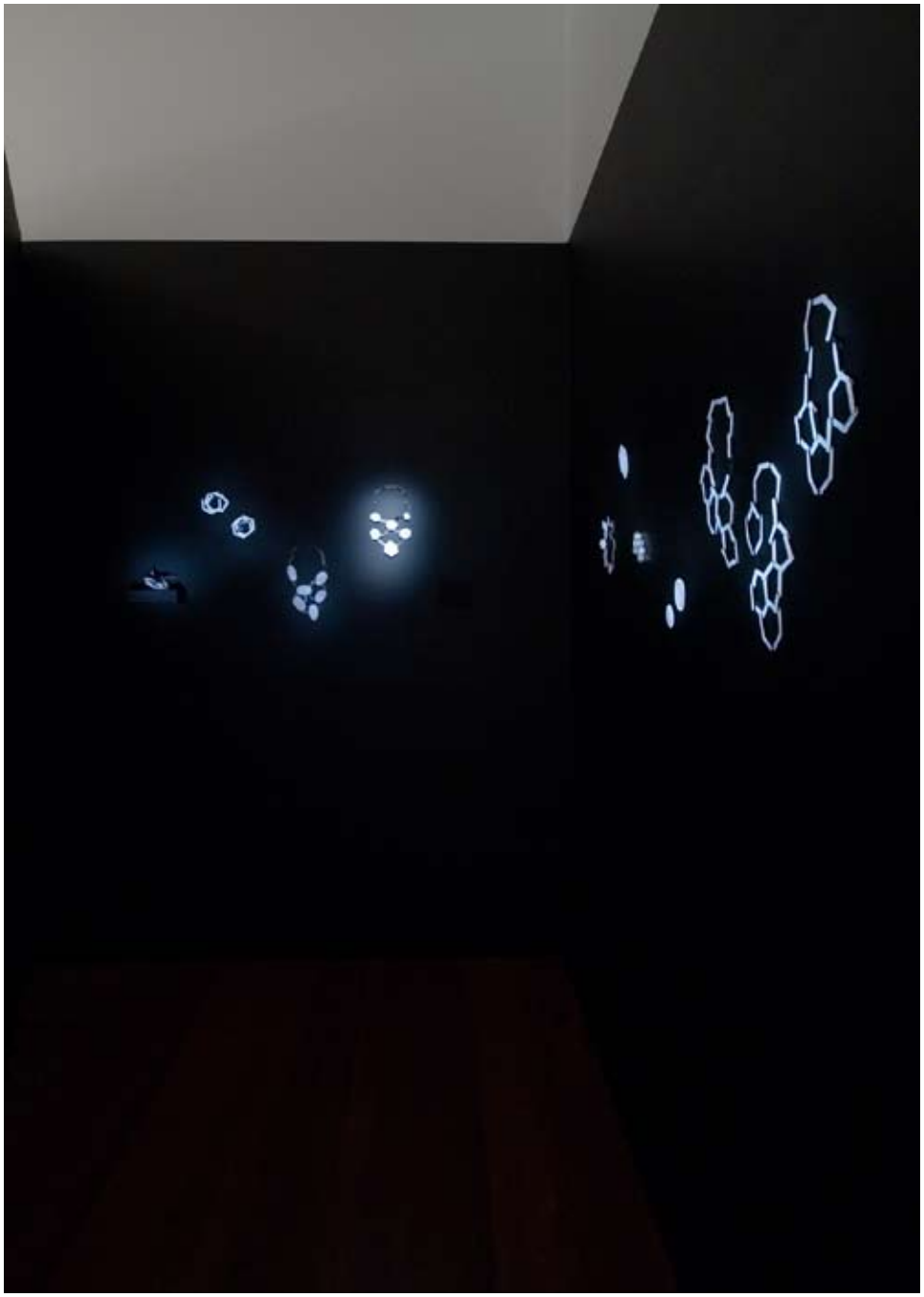


Fig. 8
Reflections of ice 2006
Kirsten Haydon
Photograph courtesy National Gallery of Victoria

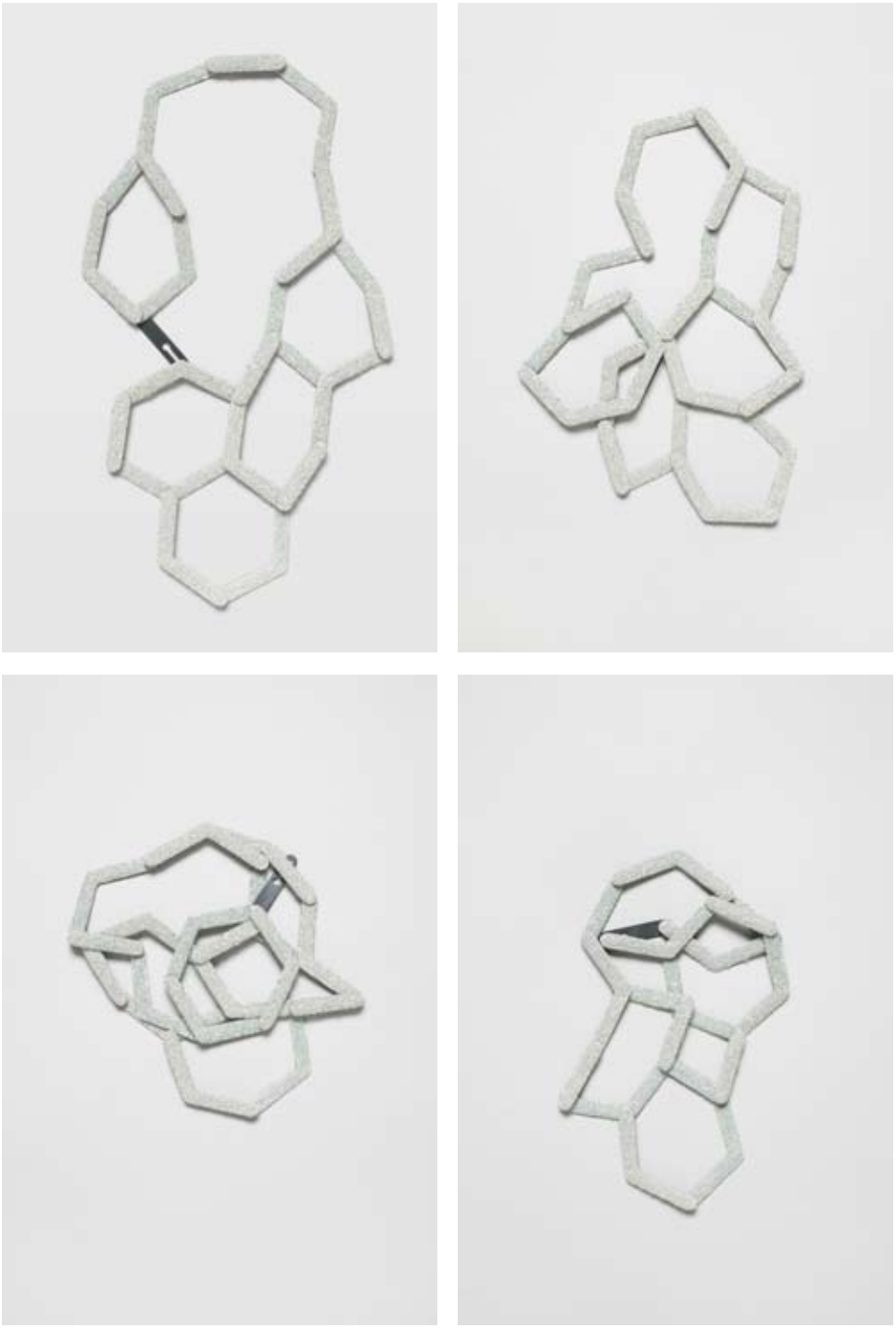


Fig. 9
ice shifts 2006
Kirsten Haydon
Oxidised silver, reflector beads, paint

Fig. 10
ice friends 2006
Kirsten Haydon
Enamel, reflector beads, oxidised silver, copper, steel

Fig. 11
ice shapes 2005
Kirsten Haydon
Enamel, reflector beads, silver

Fig. 12
ice moves 2005
Kirsten Haydon
Enamel, reflector beads, silver, steel

Fig. 13
ice blocks 2006
Kirsten Haydon
Enamel, reflector beads, oxidised silver, steel

Fig. 14
ice floes 2006
Kirsten Haydon
Oxidised silver, copper, enamel

Fig. 15
ice falls 2006
Kirsten Haydon
Oxidised silver, copper, enamel, reflector beads

Fig. 16
ice travels 2006
Kirsten Haydon
Oxidised silver, copper, enamel, reflector beads, paint, steel

Fig. 17
ice shifts 2006
Kirsten Haydon
Oxidised silver, reflector beads, paint, steel

8.5 Room with a view

Melbourne-based jeweller Kirsten Haydon brings an interactive installation of jewellery object art to the Gallery in *room with a view*. Kirsten was an Antarctica Arts Fellow in 2004, and this exhibition resulted from her experiences in Antarctica and her research into the role souvenirs and jewellery play in society.[3]

Fig. 18
room with a view 2006
Kirsten Haydon
Courtesy Christchurch Art Gallery

In Christchurch a wall was built in the gallery to divide the space into two rooms; this provided a space for the projection and reflective objects to be explored and also a space for the white pieces to be gently contemplated. The work in this space was also wall mounted and the necklaces, buttons and cups could be reflected on in this white, quiet space that allowed the glossy and textured surfaces of the enamel to be visible against the white walls of the gallery. The work became like drawings; white ice block shapes combined with Meccano-like tracks that connected these flowing sections of ice. The enamel on the white background appeared quite differently to the work I had been installing in black painted spaces.

3 Jennifer Hay, 'room with a view by Kirsten Haydon', *Bulletin* 145 (2006) p. 28.

Fig. 19
ice cups 2006
Kirsten Haydon
Enamel, copper, steel

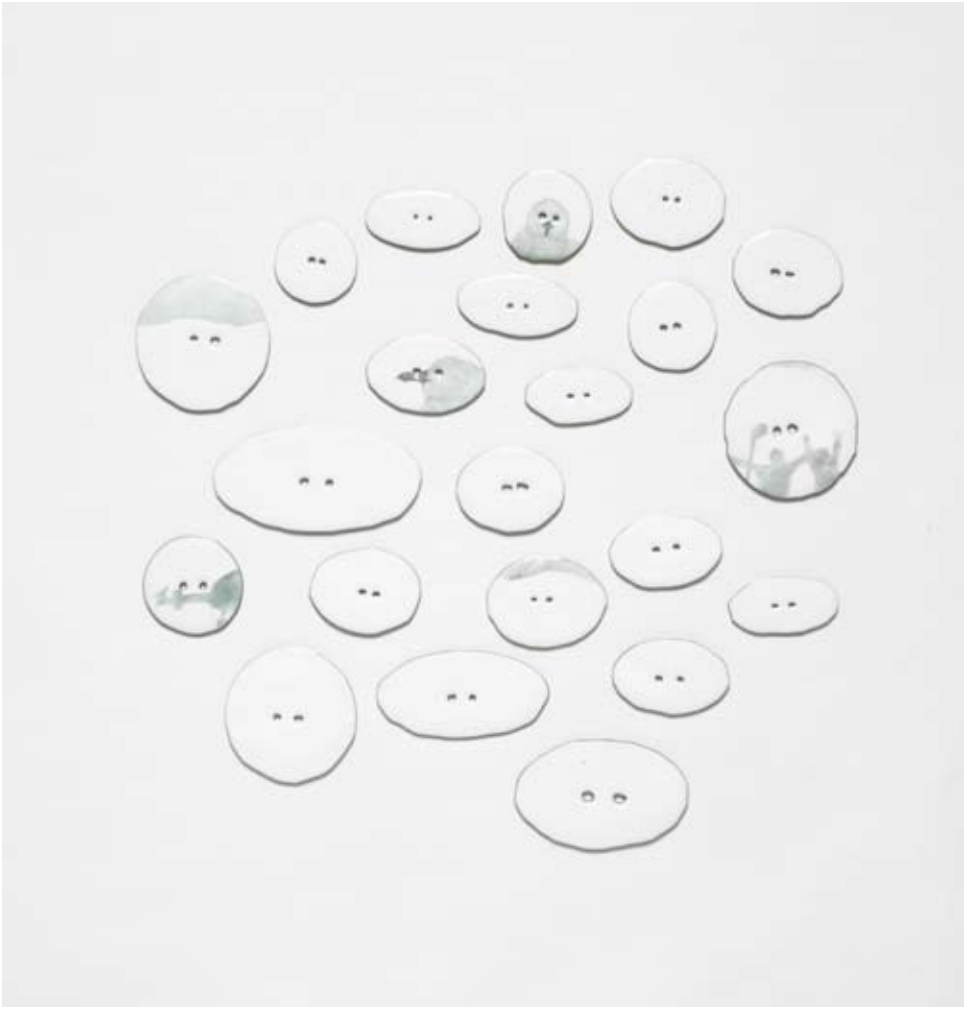


Fig. 20
ice buttons 2006
Kirsten Haydon
Enamel, copper

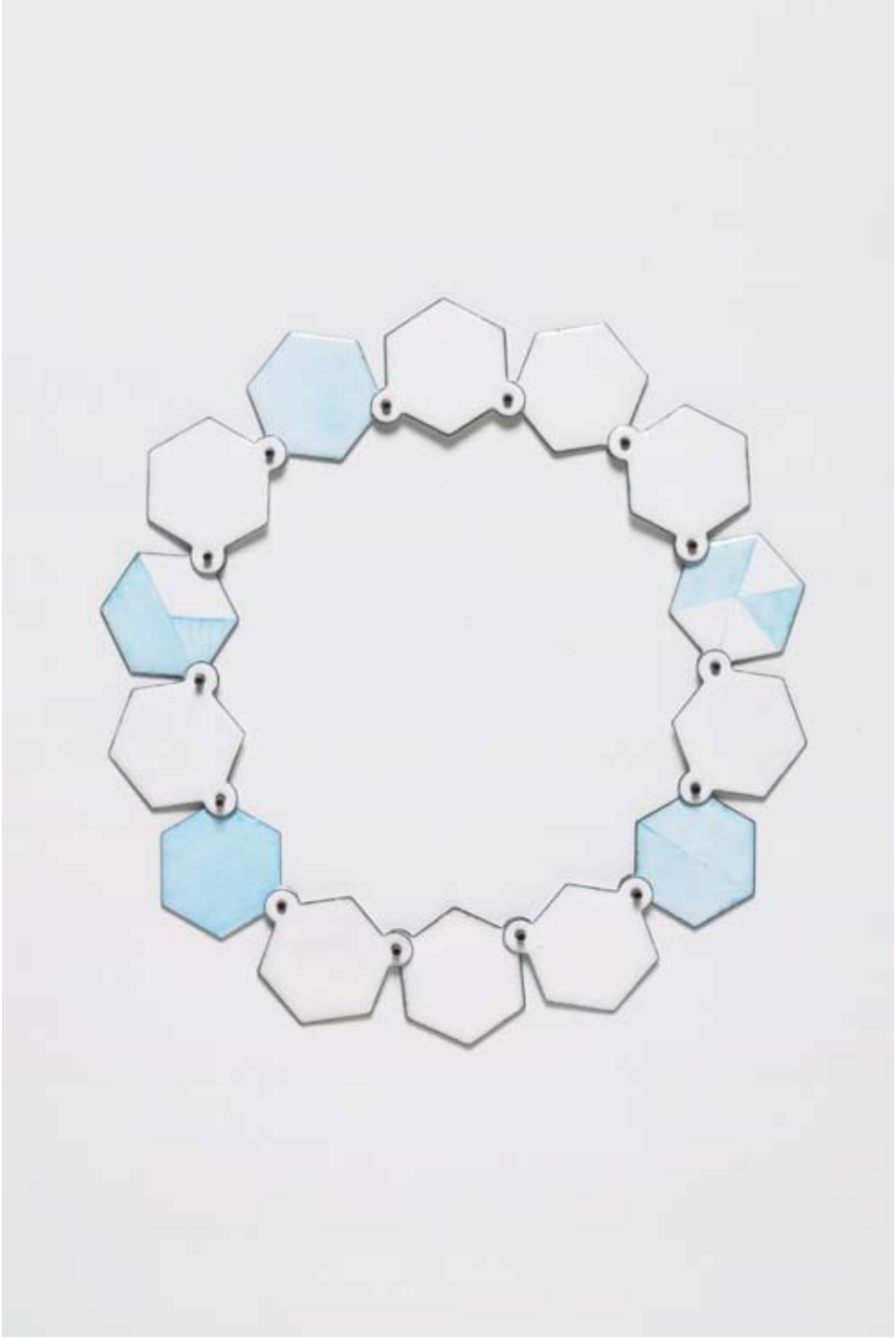


Fig. 21
ice domes 2005
Kirsten Haydon
Enamel, copper, oxidised silver

Fig. 22
ice views 2005
Kirsten Haydon
Enamel, oxidised silver, copper

Fig. 23
ice tour 2006
Kirsten Haydon
Enamel, silver

> Kirsten's new works are created from luminous visy beads *[sic]* used in road paint fired into enamel at high temperatures to form reflective objects - an optical illusion visible in the dark. Juxtaposed is a video projection of a journey in a Hagland *[sic]* (Antarctic transport vehicle) that combines Kirsten's interest in ideas of exploration with a new way of viewing object art.[4]

The dark space was an exploratory room for the jewellery and objects that allowed the audience to experience in some way the ride in the Hägglund and the subsequent discovery of the reflective objects which were a result of that journey. The intention was that the audience would take the torch into the space in which they would find the objects as though they were caving, akin to the journey into the crevasse from which I collected the small pieces of ice treasure to later photograph and interpret into the installed jewellery objects.

Fig. 24
room with a view 2006
Kirsten Haydon
Christchurch Art Gallery

4 Hay, 'room with a view by Kirsten Haydon', p. 28.

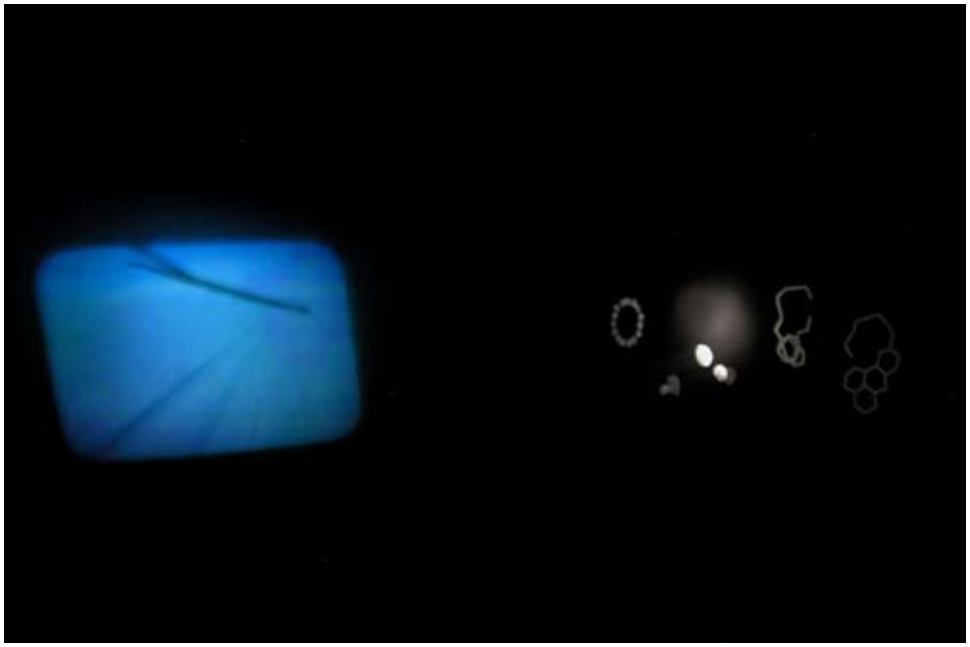


Fig. 25
room with a view 2006
Kirsten Haydon
Christchurch Art Gallery

Fig. 26
room with a view 2006
Kirsten Haydon
Photograph courtesy Christchurch Art Gallery

Fig. 27
room with a view 2006
Kirsten Haydon
Photograph courtesy Christchurch Art Gallery

8.6 On the shelf

Following both of these installations I began working towards the installation at Gallery Funaki in Melbourne. I contemplated the space and established that the gallery would provide an intimate interior. Gallery Funaki is furnished with a shelf which allows viewing and handling of the unobstructed objects. I thought about how I might change the space and considered not using the shelf and building into or out from it. After some deliberation over the use of the space, the title and in thinking about the work, I began thinking about the role of the shelf—not only in the exhibition but the role of the Ross Ice Shelf in Antarctica.

I experimented with different ways I could accentuate the idea of the shelf and draw on it. I tried polystyrene. My intention was to alter the usual space of the gallery and also change the surface of the existing shelves. The work I had been making included the reflective photographic works and *ice melts*. I tested a section of the existing shelf with a piece of polystyrene used for modeling and carving. This material had a beautiful surface which was slightly reflective and even luminous under the gallery's halogen lights.

Following the findings in the space I decided this option was a possibility and looked at what I would need to cover all of the surfaces and a wall with the polystyrene. I contacted art suppliers and eventually a polystyrene manufacturer directly, where I sourced pre-measured and custom cut sizes and thickness to resurface and extend the shelf at Gallery Funaki. I had calculated the sizes of the slabs to give myself the possibility to adjust the installation to suit once I was in the space installing the work.

> An installation shot reveals an astonishing blueness beyond the window: a momentary Antarctica, a fitting reward for Haydon's imaginings"[5]

This was successful and I was able to insert the polystyrene into an existing niche and open shelf whilst making them both wider and higher. The feeling of the space was altered and the work could sit on this reflective snow-like base. The polystyrene remained crisp and was not an interpretation of ice but a reference to it—the ice shelf. This is the last major installation of the Antarctic work to date **[Figs. 28, 29]**.

5 Penny Webb, 'Shelf Life Inspires a Glittering Display', Review, *The Age* 17 August 2007, sec. Metro, p. 13.

Fig. 28
on the shelf 2007
Gallery Funaki
Kirsten Haydon

Fig. 29
on the shelf 2007
Kirsten Haydon
Gallery Funaki

Fig. 30
ice melts 2007
Kirsten Haydon
Gallery Funaki

Fig. 31
ice shelter, ice mosaic, ice adélie, ice egg 2006-2007
Kirsten Haydon
Enamel, reflector beads, oxidised silver, copper, steel

Fig. 32
ice cave, ice ports colour, ice air field, ice sea 2007
Kirsten Haydon
Enamel, photo-transfer, reflector beads, acrylic, oxidised silver, copper, steel

Fig. 33
ice funnel, ice melts 2007
Kirsten Haydon
Enamel, reflector beads, copper, steel

Fig. 34
ice store 2007
Kirsten Haydon
Enamel, photo transfer, reflector beads, cubic zirconia, copper, silver, steel

Fig. 35
ice mosaic 2007
Kirsten Haydon
Enamel, copper, beads, silver, steel

Chapter 9

CONCLUSION

The findings of this research are multifaceted; they include the realisation that embodied experience affects outcomes and that historical processes can be reinterpreted. The knowledge created during this studio-based research exists in the stages of the project, and includes the development of proposal, the exploration of idea, the studio-based experiments, the final objects produced and the dissemination through exhibition, catalogues and online references.

At the outset of this project I was unsure that I would travel to Antarctica in person. My knowledge of Antarctica was very limited. It was not until I had in fact been there that I began to understand or know Antarctica in some way. Reflecting now upon the first stages of this research I realise I had a preconception that Antarctica would be a wonderful sparse environment. I thought I would be able to interpret Antarctica in jewellery using the photographs I took, in similar yet more developed ways to my previous work. The Antarctica I imagined was less culturally developed than my experience of the reality, this led me to believe before I travelled that this research would have a universality extending from a lack of context. These imaginations of place were speculative and my direct experience of Antarctic and the research that has followed has affected me and changed the work I have made. The experience of Antarctica forced me to question my initial ideas and subsequently altered the way I interpreted the experience. As Yi Fu Tuan describes in his writing on desert and ice environments, one cannot expect to know how to evaluate these landscapes.

> Confronted by the immensity and power of desert and ice, one cannot simply stand to the side and evaluate as though one were standing before a landscape garden and other works of art. Conflicting emotions, including fear, are aroused and simultaneously absorbed or taken over by the overmastering presence of nature.[1]

1 Salim Kemal and Ivan Gaskell, *Landscape, Natural Beauty and the Arts* (Cambridge: Cambridge University Press, 1993) p. 155.

Antarctica, as I have discussed throughout this exegesis, is generally the domain of scientists, explorers and, more recently, historical re-enactors, tourists and artists. The artists explore their own individual interpretations of Antarctica using a variety of mediums. My research has examined how my personal experience could be reinterpreted to create souvenirs and jewellery, whilst investigating contemporary technologies to reinterpret historic processes. Specifically I have concentrated on enamelling, a practice which has been in modest use since the 1970s, in both Australia and New Zealand, with just a small number of artists championing the medium.

Through this studio-based research and the exposition of the project I have investigated the initial objective of interpreting Antarctica in jewellery and the souvenir. I have explored both the historical, and my personal experiences of Antarctica, and reflected upon the types of souvenir and jewellery objects relevant to this project through the use of historical examples. By investigating the relationship of photography to the research I have explored the links with tourism, personal mementoes and souvenirs.

Early human experience in Antarctica is illustrated with photographs, drawings, newspapers and books from the time of exploration. This research is also influenced by the more recent interpretations by contemporary artists who have travelled to Antarctica. I have considered the role of the artist within the Antarctic programmes of both New Zealand and Australia. I have included my personal diary within this exegesis since my own exploration formed the content and subject of my subsequent investigation, experimentation, manufacture and installation of enamelled objects.

Through the physical experience of Antarctica my process of producing work has changed. I found the experience of my twelve days on Antarctica overwhelming. As Stephen Pyne, who wrote the book, *The Ice*, describes it, 'There are no intervening systems by which to arrange a human observer within the icescape: The Ice is confronted one-to-one. The effect can be overpowering.'[2]

The ice shelves of Antarctica generated an instinctive attempt within me to try to define it in some understandable way. I found the views out from the interior spaces of the historic huts and the vehicles provided some means of doing this through their composition of the landscape into some sensible scale and structure. It was from these interiors that I viewed the immense space, the windows provided a limited and accessible perspective out on to the view of the ice shelf.

The video footage I took from the Hägglund is entitled *room with a view,* this is also the title of E. M. Forster's book in which a woman travels to Italy in the style of the Grand Tour. Whilst there her views of the world are changed as she experiences a freedom from the society she comes from. My own journey to Antarctica changed my view of the world. I realised, in that place so removed from the conventions of civilisation, how large nature is and how it exists without the necessity for human presence.

My camera became my journal and sketchbook in Antarctica. I took photographs of the ice and its multiple formations; islands in the ice; flags marking the ice routes; penguins, seals; south polar skuas; the huts and the interiors of helicopters and Hägglunds. Once back in the studio I listened to my recordings of the Adélie penguins and looked at the photographs I had taken. The photographic and audio documentation I collected over the twelve days I spent in Antarctica has allowed me to continue to experiment and reinterpret these experiences over the last four years. The contemplative process of translating these photographic representations into metal and enamel has enabled me to re-live and further explore my memories of Antarctica within the studio environment.

> The craftsman's slow working through forges the logic and maintains the form. Many propositions that seem counterintuitive are not so; we just don't know their connections yet.[3]

2 Stephen J. Pyne, *The Ice: A Journey to Antarctica* (Iowa City: University of Iowa Press, 1986; repr. London: Phoenix, 2004) p. 147.

3 Richard Sennett, *The Craftsman* (New Haven: Yale University Press, 2008) p. 128.

In this section of his book, *The Craftsman,* Richard Sennet describes the actions of the craftsman/researcher who explores through the process of making and the creation of work. The researcher has ideas as to what they hope to find through the acts of experimentation but without process, the results and findings would not become concrete. The action and act of making creates new knowledge that cannot necessarily be pre-conceived. This, for me, is the role of studio-based research. During this project my studio-based investigations have led me to theoretical, conceptual, historical and technological findings.

Through examining the theoretical concerns I have been able to reflect upon the interpretation of Antarctica by other artists. I found they have provided alternative ways to think about Antarctica, through their own analysis and presentation of work. Other artists' work demonstrates not only the personal experiences but also raises awareness of other issues. Similarly I found that through my investigations, my understandings of Antarctica, and through Antarctica, my practice, were renewed and altered. A key aspect of this process of understanding was in resolving my inability to pursue my original conception of using the photographs directly in the work. It was in resolving this impasse that the investigations and idea development led to changes in my practice and to new understandings that were applicable beyond the Antarctic context.

The Antarctic experience was critical to the development of my practice for the same reasons sociologists find the human presence in Antarctica interesting and valuable for study. My direct experience of Antarctica served to focus and enhance my viewing, and later my understanding, of object and the way the constructed object relates to context and environment.

In reflecting on Antarctica and the Antarctic environment I developed the strategy of using the ice crystal to reflect on the details of my experience. By investigating and experimenting with the simplest form of ice I realised I could use the reflective beads used in road-marking to produce work that referenced the reflective ice I encountered in Antarctica. This finding, initially an error and failure of kiln firing, lead to other innovations in the interpretation of not only ice but also the incorporation of photographs into enamel. I realised I could fire the photo-transfer beneath the reflector beads, thus creating micromosaics of Antarctica.

It was this experimentation and finding with enamelling process and object that was the intersection of the technological development and the historical example. Through the discovery of micromosaic examples I was able to understand the technological and historical concepts of manufacture. The glass tesserae that they were made with were in some instances referred to as enamel, and these small sections of tesserae were historically pieced together to create interpretations of tourist sites in Italy. The use of the enamel, combined with the photo-transfer and the reflector beads demonstrates how modern technologies or adaptations found through the studio-based experimentation can develop.

The exhibition of the final objects, in both installations and through publications, disseminates the knowledge from this project. As Jennifer Hay of the Christchurch Art Gallery wrote in 2006:

> By engaging viewers to explore her work on an intimate level, the notion of remembered landscapes can be projected onto the jewellery while Kirsten's own direct experience of Antarctica can also be contemplated.[4]

The next installation of this research is *ice terranes* (2009) in Auckland at Objectspace gallery and is based on the concept of constructing an icescape for the jewellery and souvenir objects to occupy. Using polystyrene slabs I will build a large plane or an extended ice shelf that offers vistas to view the work. Recently my inclusion in exhibitions with other Antarctic artists indicates an acceptance from the community of this research into the ongoing work in this domain.

Beyond the Antarctic context, my work in enamelling will be disseminated further during my upcoming residency as part of the Program for International Visiting Artists (PIVA) at the Henry Radford Hope School of Fine Arts at Indiana University in Bloomington. This will be the first university outside of Australia within which I will start to transfer the knowledge developed during my research.

In the future I envisage producing larger works using enamelling, based on the findings from the investigations undertaken during this research into souvenir and jewellery objects. The main objective of this studio-based research has been achieved and the findings will continue to be disseminated as I carry on investigating, exploring and interpreting the Antarctic landscape.

4 Jennifer Hay, 'room with a view by Kirsten Haydon', *Bulletin* 145 (2006) p. 28.

Appendix 1

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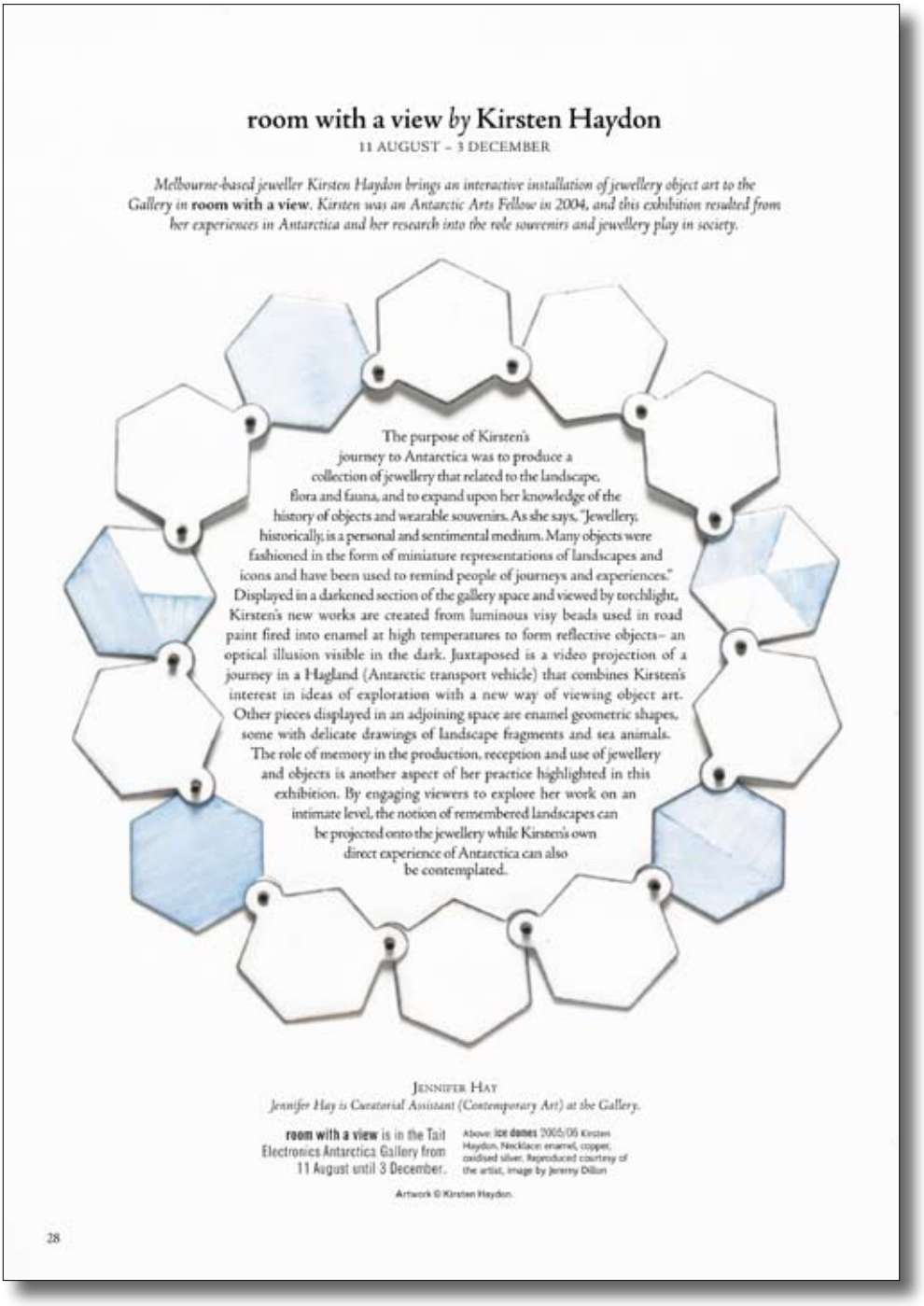

room with a view *by* Kirsten Haydon

11 AUGUST – 3 DECEMBER

Melbourne-based jeweller Kirsten Haydon brings an interactive installation of jewellery object art to the Gallery in **room with a view**. *Kirsten was an Antarctic Arts Fellow in 2004, and this exhibition resulted from her experiences in Antarctica and her research into the role souvenirs and jewellery play in society.*

The purpose of Kirsten's journey to Antarctica was to produce a collection of jewellery that related to the landscape, flora and fauna, and to expand upon her knowledge of the history of objects and wearable souvenirs. As she says, "Jewellery, historically, is a personal and sentimental medium. Many objects were fashioned in the form of miniature representations of landscapes and icons and have been used to remind people of journeys and experiences." Displayed in a darkened section of the gallery space and viewed by torchlight, Kirsten's new works are created from luminous visy beads used in road paint fired into enamel at high temperatures to form reflective objects– an optical illusion visible in the dark. Juxtaposed is a video projection of a journey in a Hagland (Antarctic transport vehicle) that combines Kirsten's interest in ideas of exploration with a new way of viewing object art. Other pieces displayed in an adjoining space are enamel geometric shapes, some with delicate drawings of landscape fragments and sea animals. The role of memory in the production, reception and use of jewellery and objects is another aspect of her practice highlighted in this exhibition. By engaging viewers to explore her work on an intimate level, the notion of remembered landscapes can be projected onto the jewellery while Kirsten's own direct experience of Antarctica can also be contemplated.

JENNIFER HAY

Jennifer Hay is Curatorial Assistant (Contemporary Art) at the Gallery.

room with a view is in the Tait Electronics Antarctica Gallery from 11 August until 3 December.

Above: **ice domes** 2005/06 Kirsten Haydon, Necklace: enamel, copper, oxidised silver. Reproduced courtesy of the artist, image by Jeremy Dillon

Fig.2
Jennifer Hay, 'room with a view by Kirsten Haydon', *Bulletin* 145 (2006), 28

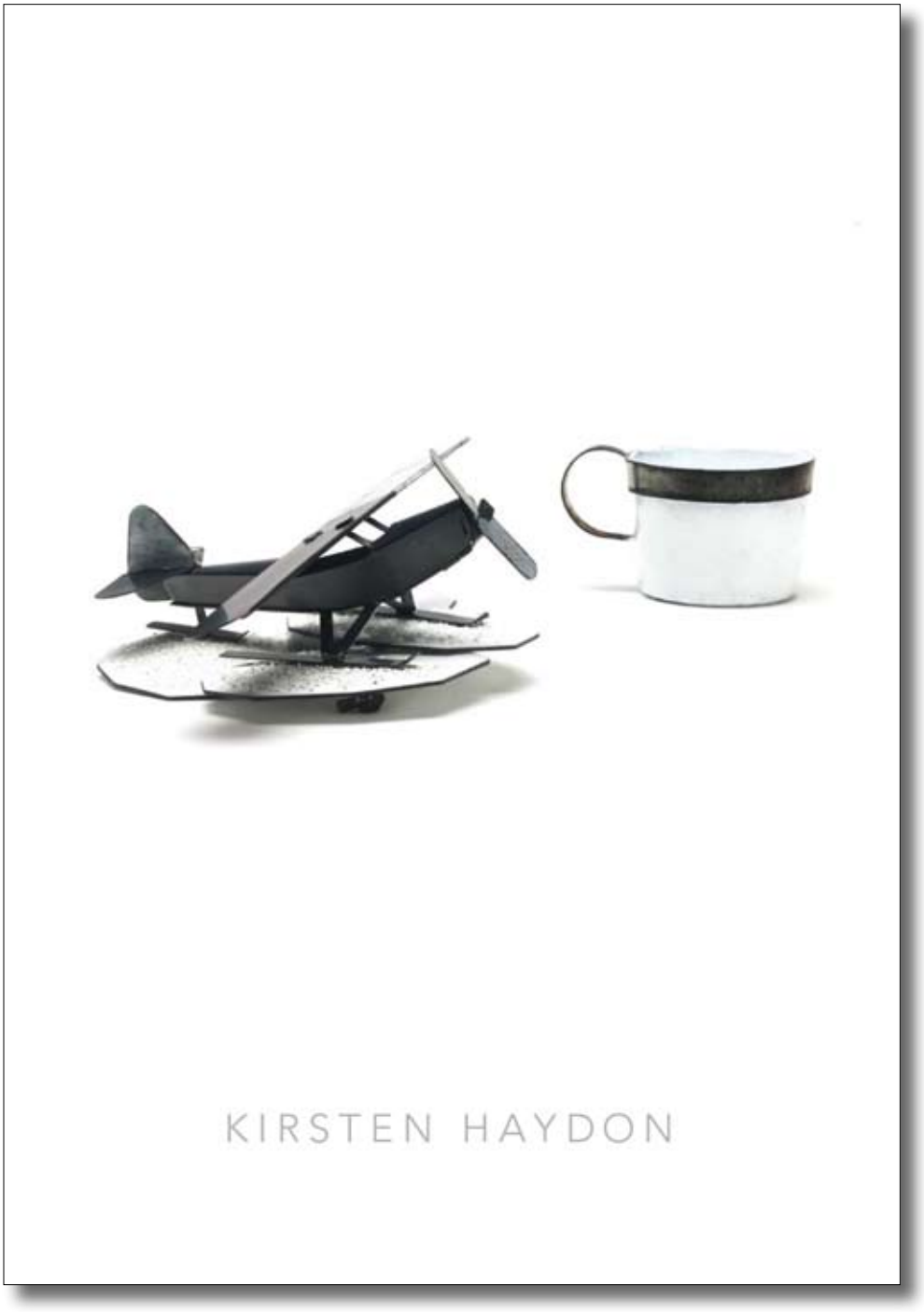

Fig. 3
Robert Baines, *Kirsten Haydon,* Artist Catalogue, Melbourne: Kirsten Haydon and Neal Haslem, 2007

Shelf life inspires a glittering display

Author: Penny Webb | Date: 17/04/2007 | Words: 648
Publication: The Age | Section: Metro | Page: 13

KIRSTEN HAYDON

On the Shelf Gallery Funaki, 4 Crossley Street, city, until April 28.

NEW Zealander Kirsten Haydon is completing a doctorate at RMIT and teaches there in its gold and silversmithing department, specialising in enamelling. In 2004, Haydon was an Antarctic Arts Fellow (NZ) and spent two weeks on the Ross Ice Shelf.

The Antarctic's inspiration for artists is well documented, with Australian photographer Frank Hurley, and painters Sidney Nolan and Jan Senbergs surely having created some of their most notable visual works as a result of journeys there.

However, it's not the work of those worthies that is relevant here, but the spirit of Apsley Cherry-Garrard. He (of the wonderful name) figures in contemporary British writer Sara Wheeler's own account of coming to terms with Antarctica. She came to revere this member of Robert Scott's 1910-12 expedition, having picked up a second-hand copy of his 1922 book The Worst Journey in the World in the mid-1990s.

In one terrible episode, Cherry-Garrard went on a penguin-egg collecting expedition with two others to Cape Crozier in mid-winter. The young Cherry-Garrard later wrote that when things were at their worst, "night after night, I bought big buns and chocolate at a stall on the island platform at Hatfield station".

You might think of the simple pleasure of buns and hot chocolate when looking at Haydon's miniature cups and funnels (inspired by things seen in Scott's hut), and brooches that look a bit like Edwardian tin toys. Rather than trying to reconcile an imagined grandeur of the Antarctic landscape with Haydon's "souvenirs", think more of Cherry-Garrard's humility and goodness and the desire for knowledge in an earlier, more mechanical age.

But, always, think of the ice. Almost every item on these shelves of frozen whiteness is icy, such as Ice Views (a major work, a necklace of enamel and copper; 10 views through the window of a vehicle, three of them revealing blue sky, the rest white, the rectangular sections joined by oxidised silver pins).

Others include Ice Shelter (a flat, composite igloo on an oval disk, white on white, an enamel, copper and steel brooch), and Ice Travels (a 3D plane lands on the ice, an oxidised silver, copper, enamel, reflector beads, paint, steel brooch).

Contributing much to the make-believe pleasure of this show is Haydon's use of minute glass beads, a commercial material used in road markings. They add the glamour to the Ice Melt earrings (enamel, copper, and silver; one with a cubic zirconium, flat droplets, not drops) and, scattered over their entire surface, wittily cut down the visibility on five brooches with photo transfers: Ice Store, the two called Ice Air Field (one made of two overlapping circular disks), Ice Sea and Ice Arrival. (The wonderful Ice Cave, on the other hand, contains a landscape concealed by blocks of acrylic.)

These are all inventive artefacts, but Haydon becomes especially imaginative in the brooches that feature penguins created in slight relief: Ice Adelie, Ice Egg and Ice Chick. The first of these, believe it or not, includes a tiny wing-nut on its surface.

Indeed, Haydon likes a joke. No polar bear ever terrorised an explorer in Antarctica, but Haydon couldn't resist reclaiming some old piano keys and turning them into Ice Mirage, a 3D polar bear with a twinkle in his eye.

While I don't "get" the conception of the bracelet by the window that looks as if it should be stretchy but isn't (the blocky, chequer-board Ice, made of oxidised silver and paint), in the same year - this year - Haydon made the complex and delicate Ice Line necklace (stainless steel, with silver rings) that creates beautiful geometries as you wear it.

Finally, and fortuitously - given that this show miniaturises a landscape of counter-intuitive colours, an effect of the position of the sun - an installation shot reveals an astonishing blueness beyond the window: a momentary Antarctica, a fitting reward for Haydon's imaginings.

Fig. 4
Text from article by Penny Webb. 'Shelf Life Inspires a Glittering Display', Review, *The Age,* 17 August 2007, p.13, sec. Metro

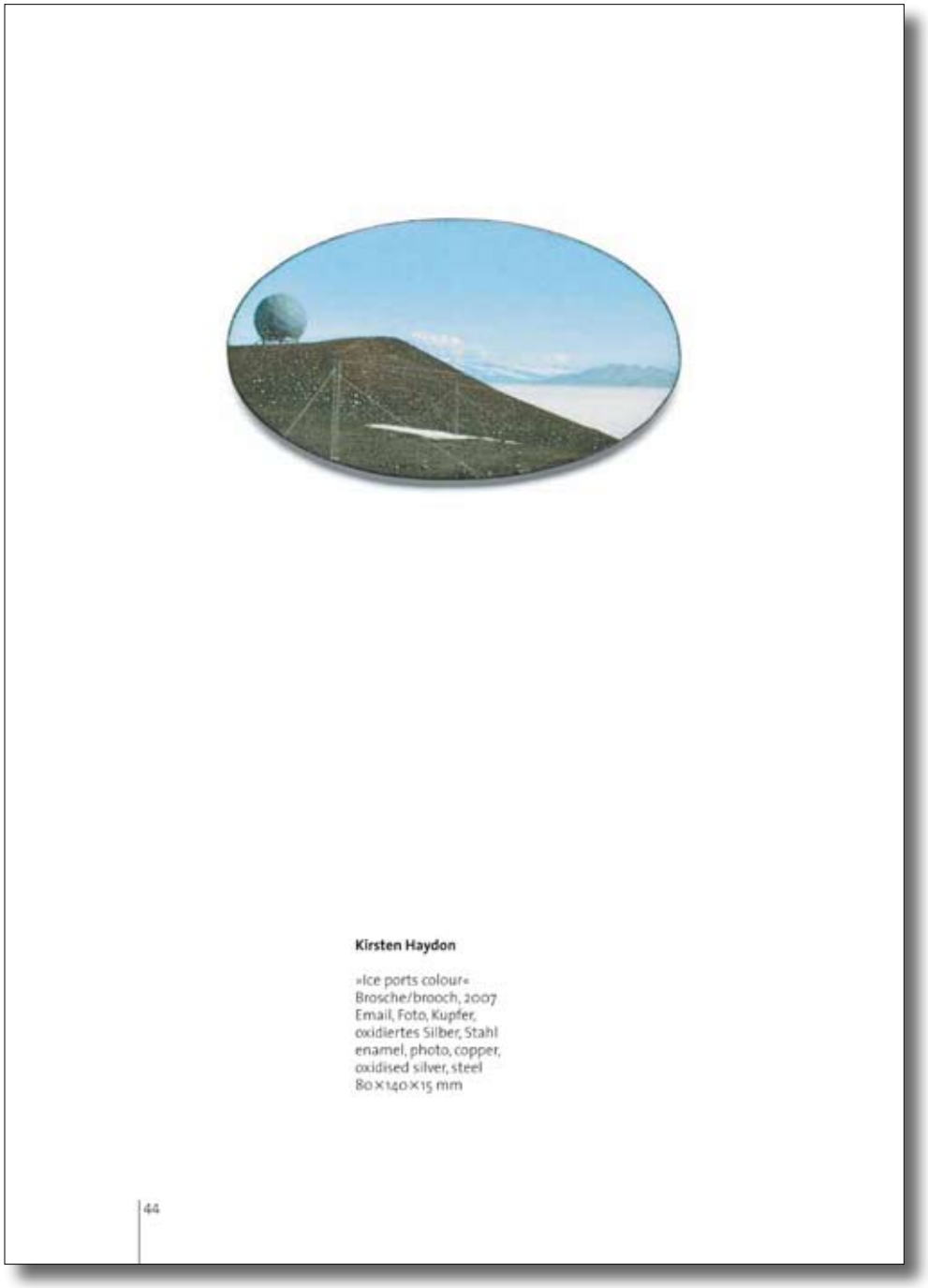

Fig. 5
Wolfgang Lösche, *Schmuck 2008,* Catalogue. Munich, The International Trade Fair, p. 44

Appendix 4

CURRICULUM VITAE

Curriculum Vitae
Kirsten Haydon

Kirsten Haydon has been exhibiting internationally since 2000 and is currently completing a PhD and lecturing in Gold and Silversmithing at RMIT in the School of Art. Her teaching and research encompasses enamelling processes for constructed jewellery and objects. Haydon is a New Zealand Antarctic Arts Fellow (2004) and has received awards in Australia and New Zealand including the Diana Morgan RMIT Postgraduate Prize (2007) and Thomas Gold Award (2005). Her work is in international public collections including Musée des Arts Décoratifs, Paris and Museum of New Zealand Te Papa Tongarewa, Wellington.

Kirsten Haydon
Born 1973 Auckland, New Zealand
Lives in Melbourne Australia

Education

2004	PhD Candidate RMIT University Gold and Silversmithing
2002	MA by Research, RMIT University Gold and Silversmithing
1999	BA Fine Art, RMIT University Gold and Silversmithing
1994	Certificate of Contemporary Jewellery Design and Construction, Manukau Institute of Technology, New Zealand

Professional Positions

2002~	Teaching enamelling, RMIT Gold and Silversmithing
2007	Research assistant RMIT School of Art
2001-06	Gallery Funaki, Melbourne

Representation
Gallery Funaki in Australia since 1999

Solo Exhibitions

2000	*poppy's poppies,* Royal Jewellery Studio, Auckland
2002	*in the drawer*, Applied Arts West Gallery, Auckland Museum
2002	*in the drawer,* Craft Victoria, Melbourne.
2004	*in the drawer,* The Dowse, Wellington.
	in the drawer, The Hawkes Bay Museum, Napier
2006	*room with a view,* Christchurch Art Gallery
2007	*on the shelf,* Gallery Funaki

Selected Group Exhibitions

2000 *Emerging,* curator Mari Funaki. Gallery Funaki, Melbourne
2000 *Talente,* Munich, Germany
2002 *The ring,* Gallery Funaki, Melbourne
2002 *Precious Women,* Maroondah Art Gallery, Melbourne
2002 *The 4th New Zealand Jewellery Biennale Grammar: Subjects and Objects,* The Dowse, New Zealand
2002 *The Art of Remembrance,* The Auckland Museum.
2003 *a life in the day of…,* Sydney College of the Arts, Sydney
2003 *Metal Element 8,* Quadrivium, Sydney
2003 *International Mokume Gane Symposium,* Project Space, Melbourne
2004 Gallery Marzee, *International Graduates,* Netherlands
2004 *Cross Pollination,* Craft Victoria, Melbourne
2004 *Metal Element of Four Countries,* International Design Centre Nagoya
2005 Buda, *Ernest Leviny Commemorative Silver Exhibition,* Castlemaine, RMIT Gallery
2006 *World,* Quoil, Wellington
2006 *Its Got Legs,* RMIT School of Art Gallery
2006 Cicely & *Colin Rigg Contemporary Design Award,* National Gallery of Victoria
2007 *Big Ice,* Otago Museum, Dunedin
2007 *It's Got Legs,* RMIT School of Art Gallery
2008 *W.E. McMillan Collection: Selected Gold and Silversmithing 1961-2007,* RMIT Projectspace
2008 *Schmuck 2008,* Munich
2008 *Sinfonia Antarctica,* The New Dowse, Wellington
2008 *Overcast,* National Jewellery Showcase, Wellington
2008 *It's Got Legs,* RMIT School of Art Gallery
2008 *Melt,* RMIT Projectspace

Works in Public Collections

Musée des Arts Décoratifs, Paris
Te Papa, Museum of New Zealand
RMIT Union Arts Collection, Melbourne
The Dowse, Wellington
The W.E.McMillan Collection, Melbourne

Prizes and Awards

2001 Creative New Zealand Grant for New Work
2003 Kurt Albrecht Award for Jewellery, Buda Castlemaine Australia
2003 Creative New Zealand grant for promotion and presentation, for the promotion of New Zealand Jewellery at the JMGA Conference in Melbourne in 2004
2004 Antarctic Arts Fellow NZ
2005 Thomas Gold Award, The Dowse NZ
2006 Early Career Academic, Teaching Award RMIT Design and Social Context

2007 Diana Morgan Postgraduate Prize RMIT
2008 Creative New Zealand grant for promotion and presentation for Participating at Schmuck international jewellery exhibition

Bibliography

2000 Claire Regnault, *poppy's poppies* Object, Craft and 3d Design periodical
2000 Pearl Gillies, *Emerging Jewellers,* Craft Magazine
2000 Carolyn Ryan, *poppy's poppies,* TV3 NZ nightline with ANZAC day
2000 Michelle Hewittson, *Artist makes memory precious,* New Zealand Herald
2001 Cassandra Fussco, *Body Adornment at the Dowse,* Object, Craft and 3d Design periodical
2001 Deborah Crowe, Dowse Art Museum, *4th Jewellery Biennale Grammar: Subjects and Objects*
2002 Robert Baines, *in the drawer,* Artists catalogue
2004 Nicole Jacquard, *in the drawer,* Metalsmith
2004 The New Zealand Herald, *Mixed-media group takes Antarctic refresher*
2004 Dr Ian Ferguson, *Robert Baines and Pearl Gillies Mokume Gane Symposium and Exhibition,* RMIT
2004 Vanessa Clarke, *in the drawer at Auckland Museum,* Flipside, TV2 NZ
2004 Julie Copeland, *The Makers,* with ABC National Radio, 22 February 2004
2004 Auckland Museum Quarterly, *in the drawer*
2006 Cicely & *Colin Rigg Contemporary Design Award,* Catalogue, National Gallery of Victoria
2006 Jennifer Hay, *room with a view,* The Bulletin, Christchurch Art Gallery
2006 Sarah Azam, *room with a view,* TV1 News,13 August 2006
2007 Penny Webb, *Shelf life inspires a glittering display,* The Age, 17 April 2007
2008 Deborah Bartlett Pitt, *The éclat of the musée, Australians on permanent show in Paris,* The Australian Financial Review, June 2008.
2008 *Schmuck,* 2008
2008 *Overcast,* National Jewellery Showcase and The New Dowse